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Interiors





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5/77

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Cover:
Boston's John Hancock Tower by I.M. Pei and Partners features a double-decked elevator system, entered from the two lower floors of a three-floor-high lobby. Directional graphics are by Page, Arbitrio, and Resen (pages 108-121). Photograph by George Cserna.

A BILLBOARD PUBLICATION

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BPA Member, Business Publication Audit of Circulation, Inc.

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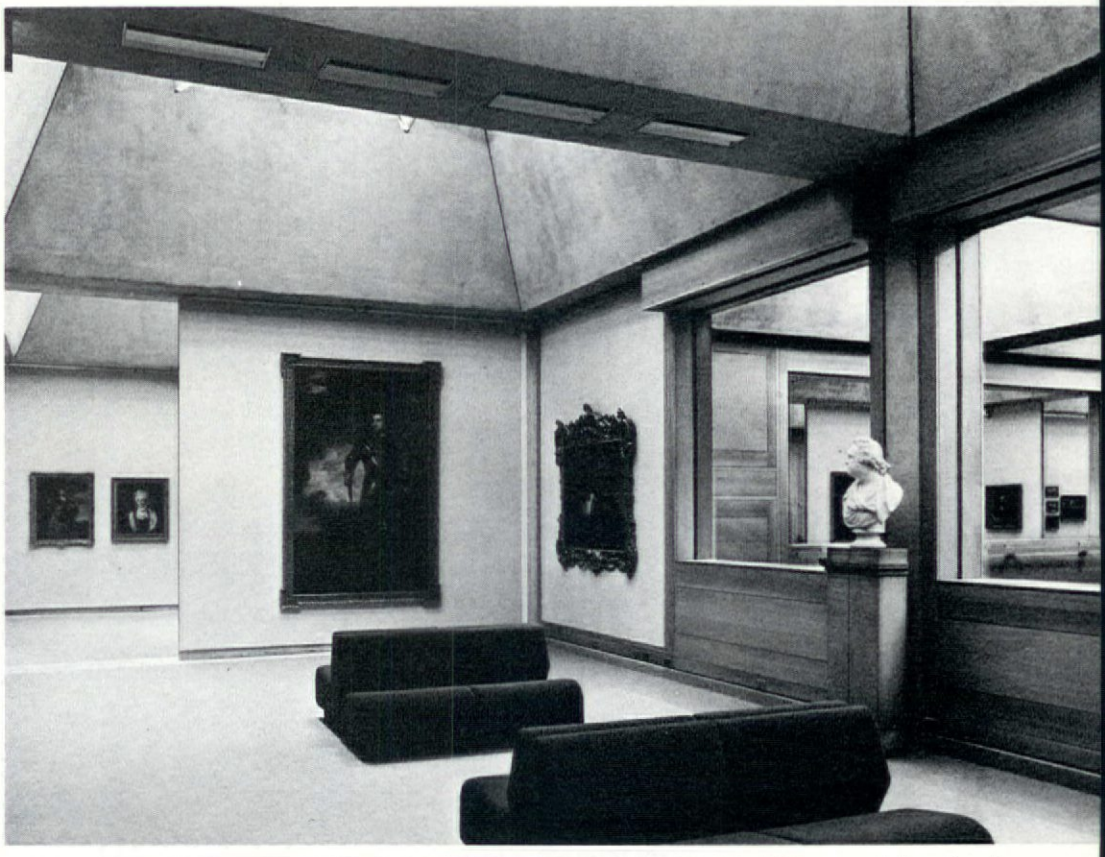
A posthumous work of architect Louis Kahn, and an exercise in "western chic"

NEWS

Kahn's last work

The Yale Center for British Art was the final building designed by Louis I. Kahn before his death in March, 1974. Now finally completed, it gives the initial impression of being one of the finest works of his career. At the time of his death, construction had just been begun, and the work has been completed by Marshall Meyers (who had been working on it with Kahn) and by Anthony Pellecchia (another former close associate of Kahn). The four story structure, clad in pewter-finish stainless steel and glass, is across the street from one of Kahn's first major works, New Haven's 1953 Yale University Art Gallery. The new building accommodates commercial space as well as museum and research fa cilities.

Built around two interior cour yards, the gallery spaces are de pendent on natural light to an un usual degree. Materials includ travertine floors, undyed woo carpeting, white oak paneling and walls covered with natura Belgian linen. A future issue of IN TERIORS will show the building i greater detail.





Donghia brings West to South

Atlanta's Omni International Complex (by local architect Thompson, Ventulett, and Stain back) has a glamorous new re taurant, Max', designed by An gelo Donghia, Chairman of th Board of Donghia-Martin Associ ates, Inc. (the new corporat name of the firm formerly calle Donghia Associates, Inc.; Robe D. Martin is the firm's President "The idea," Donghia says, "is revive all the boyhood wonders the West, but in a chic way. N boots and mud, but boots wi flash." With carpeted walls, Na vajo blankets, leather saddle (some encrusted with sterling si ver), and with a reported budg of close to a million dollars, th restaurant undoubtedly has bo boots and flash. At its recen opening, appropriately, two o tions for dress were accepted: e ther black tie or jeans.

continued on page

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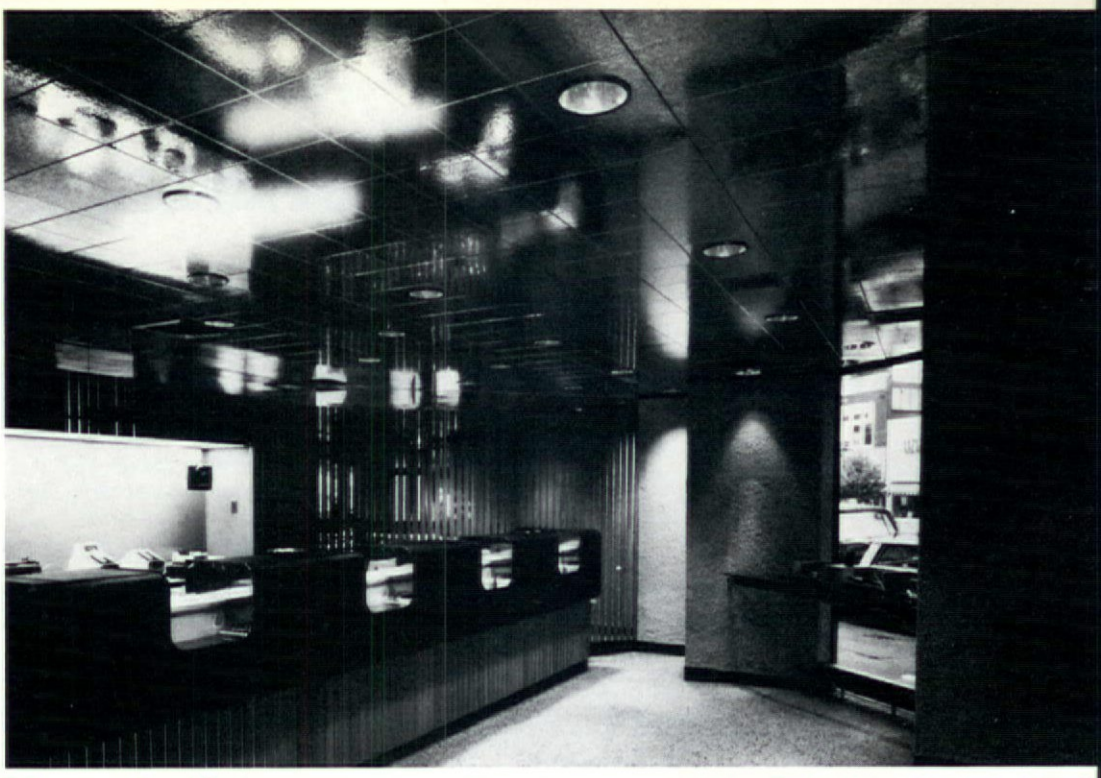
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NEWS

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Awards for new interiors and anticipation of future re-use in Atlanta



Hexter's 19th annual awards

Winners of Hexter's 19th "Interiors of the Year" competition were announced recently in New York by Thomas L. Felber, president of the sponsoring S.M. Hexter Company, trade source for fine fabrics, wallcoverings, and floor coverings. Two first awards of $2,500 and three honorable mentions in each category were given for non-residential and residential projects.

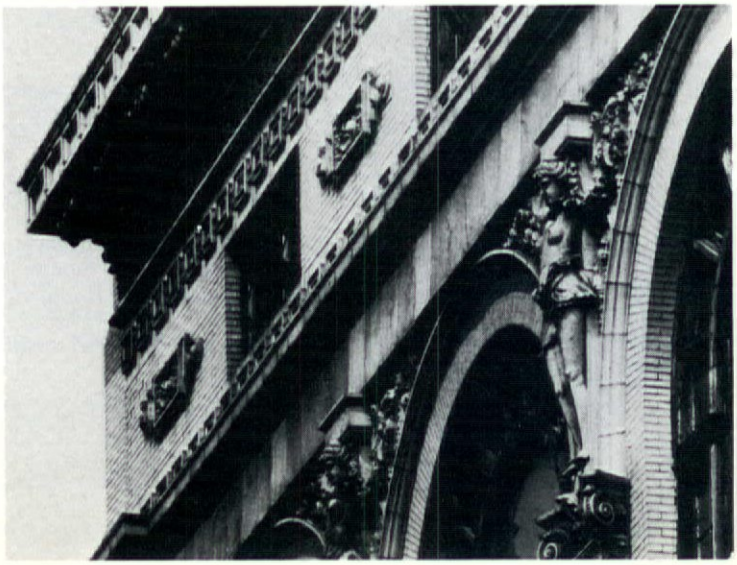
The first award for nonresidential design went to Sanford Hanauer of Sanford Hanauer Associates, Syosset, N.Y., for a small but structurally innovative branch office of the Heritage Federal Savings & Loan Association in Huntington, L.I. Honorable mention winners in non-residential design were: Stuart Glass, who heads his own design office in New York, for a Manhattan photography studio; Robert DiLeonardo, ASID, of DiLeonardo's Interiors, Inc., Cranston, R.I., for a restaurant/cocktail lounge in Providence, R.I.; and Peggy Nye of Design Matrix, division of Ferendino, Grafton, Spillis, Candela, Coral Gables, Fla., for two areas in the Third District Court of Appeals, Miami.

Judges for the competition were: Joan Blutter, FASID, Joan Blutter-Designs, Chicago (jury foreman); Albert Hadley, ASID, Parish-Hadley, Inc., New York; Bruce Rabbino, IBD, ASID, Rabbino Design, Inc., New York; Paige Rense, editor, *Architectural Digest*, Los Angeles; and Otto G. Zenke, ASID, Otto Zenke, Inc., Greensboro, N.C.

First award winner in non-residentia category was Sanford Hanauer's de sign for a savings and loan office.



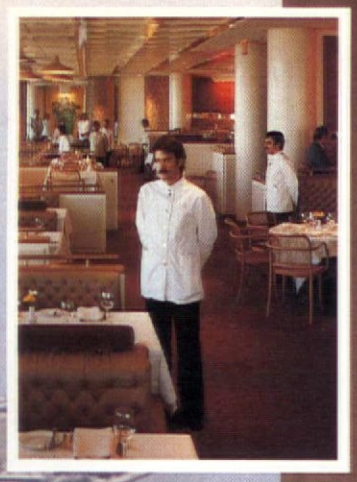
Third District Court of Appeals in Miami, designed by Peggy Nye of D sign Matrix, received an honorable mention. Sound absorbent purple w panels at rear match purple upholstery of multi-level seating.



MARTA decor

As construction proceeds MARTA, Atlanta's new rapid tra sit system, some interesting d sign details of its central stati are becoming apparent. Amo them is the fact that a large se tion of terra-cotta façade from lanta's 1901 Eiseman buildi once meant to be destroyed, h been saved by the efforts of arc tects Finch-Heery and by t transit authority. The façade w be taken apart, stored, and rea sembled as a major decorati focus of the station interi Finch-Heery is a joint venture Heery and Heery, Inc., and Finch, Alexander, Barne Rothschild, and Paschal, Inc.

continued on page



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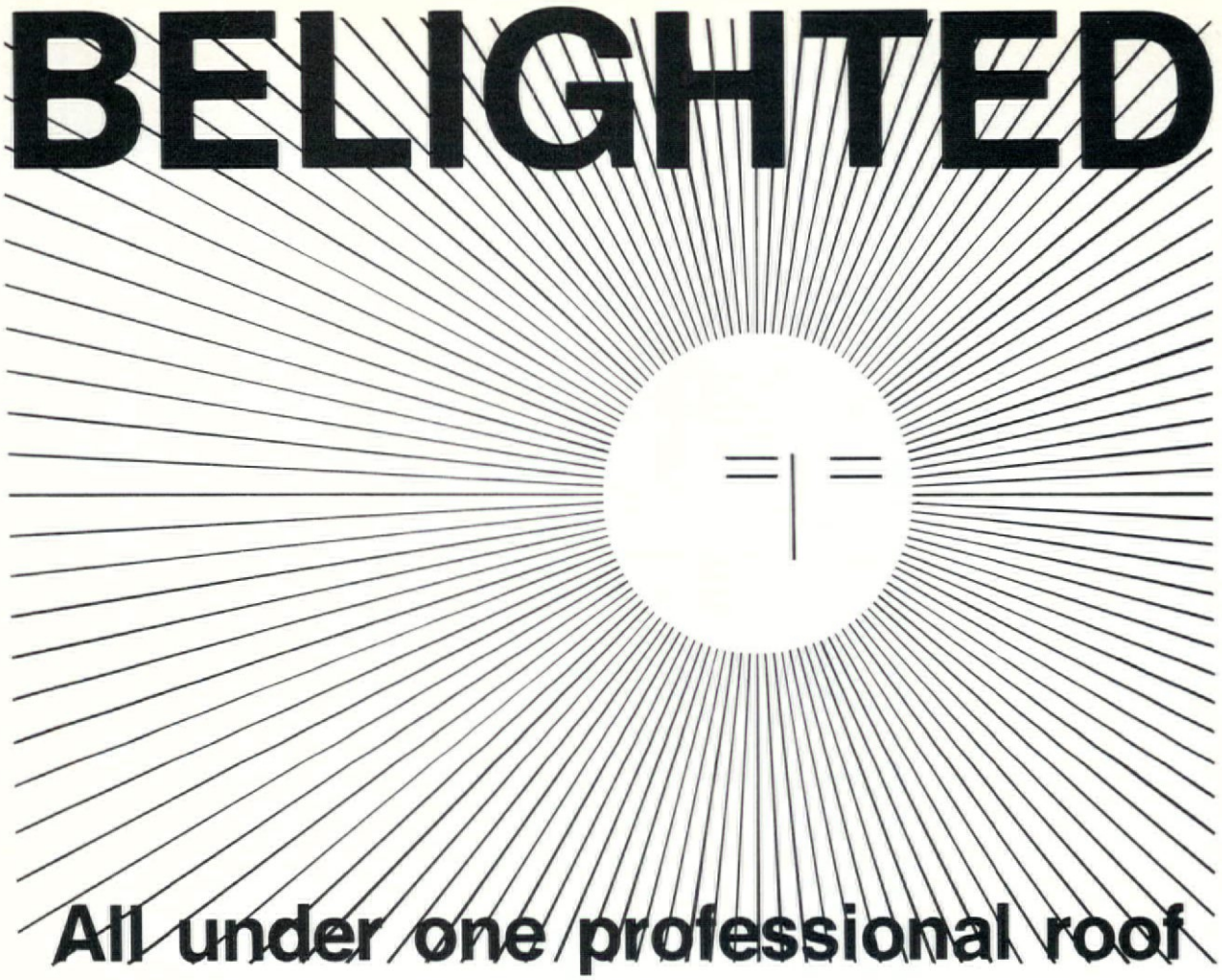
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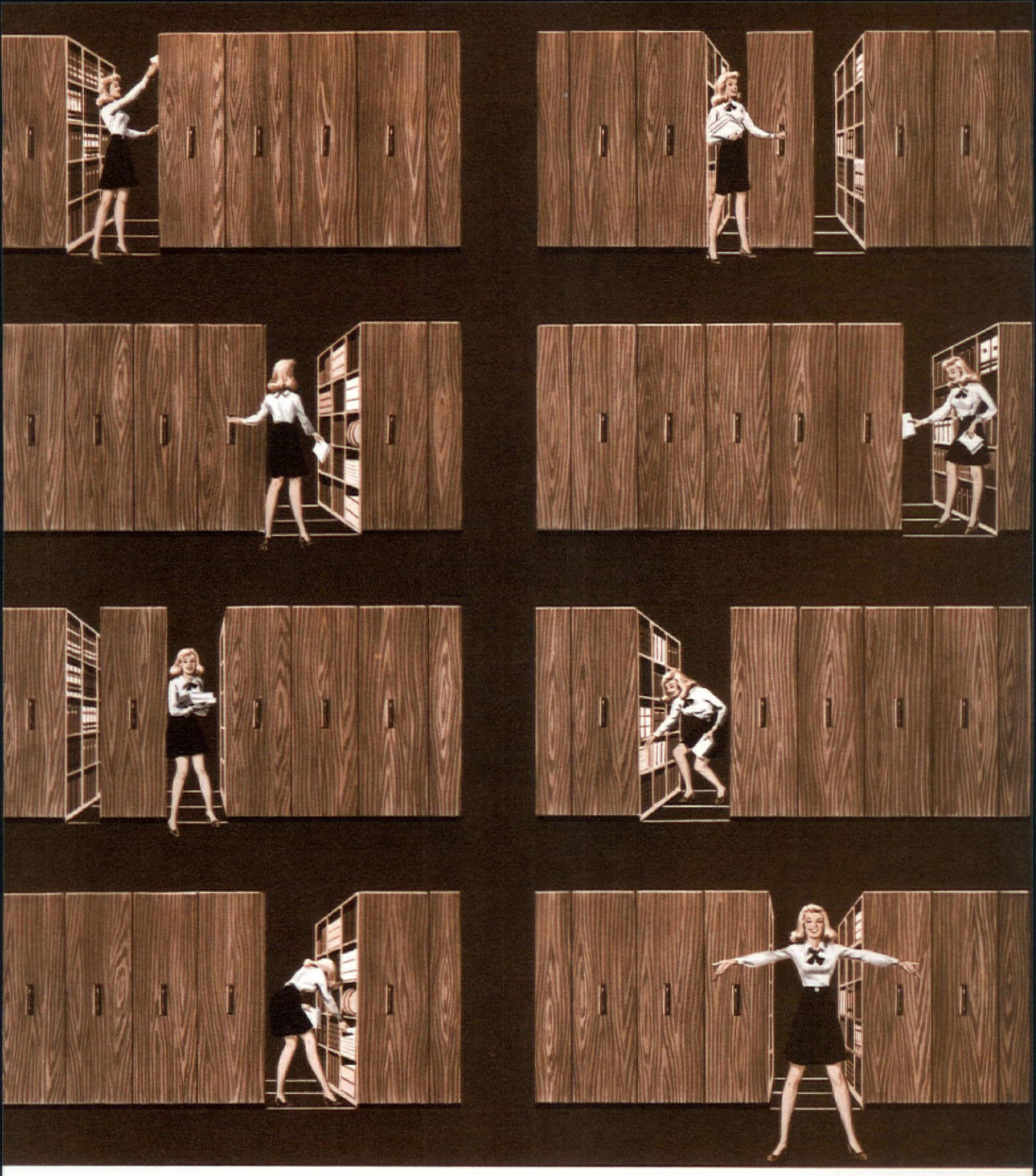
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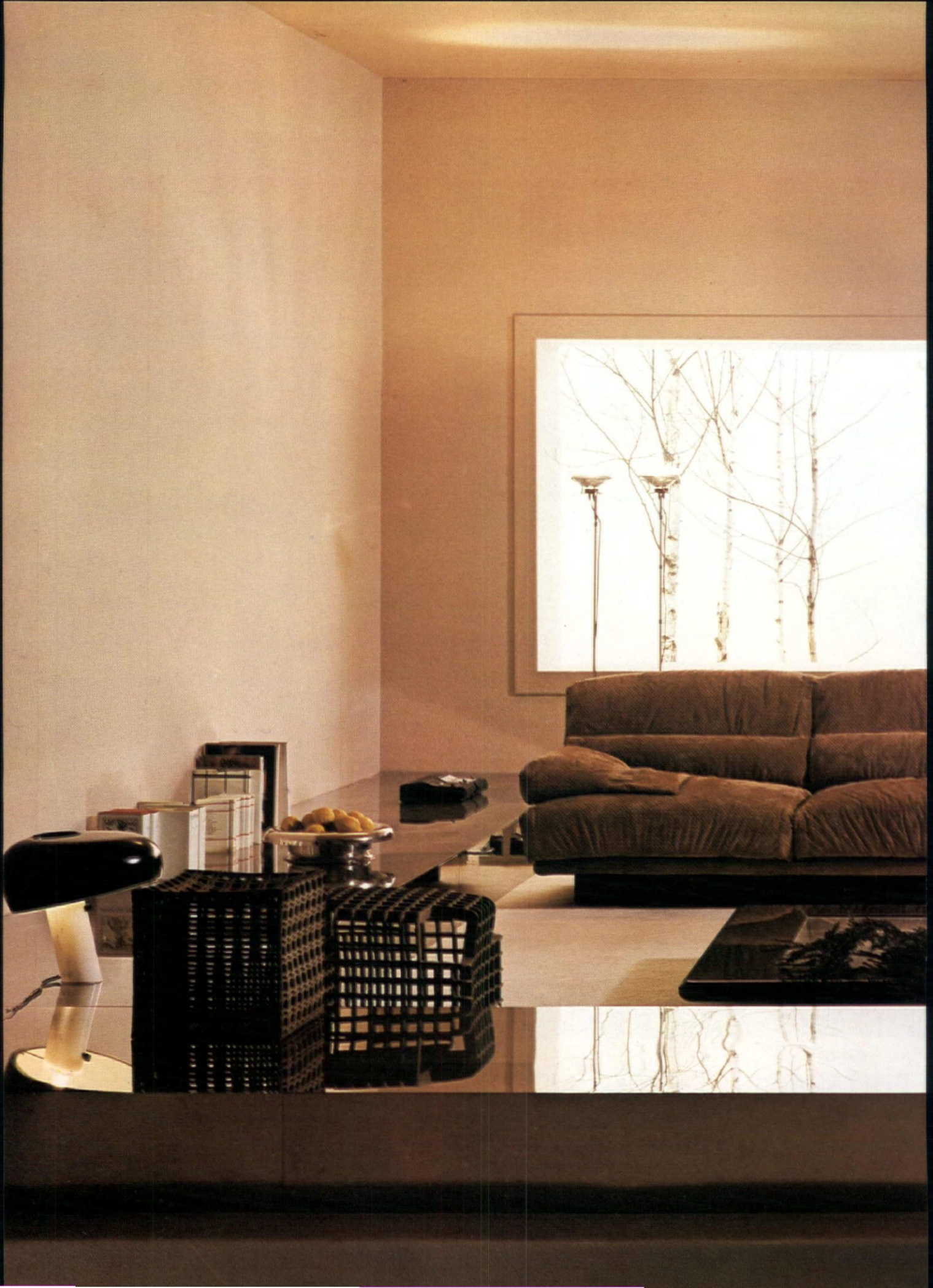
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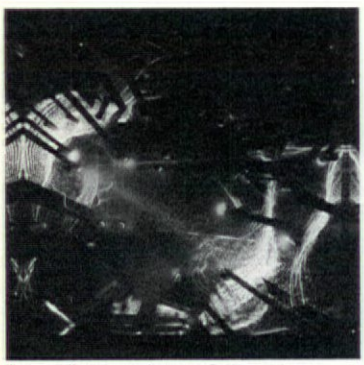


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NEWS

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New technology with potential for transforming interiors



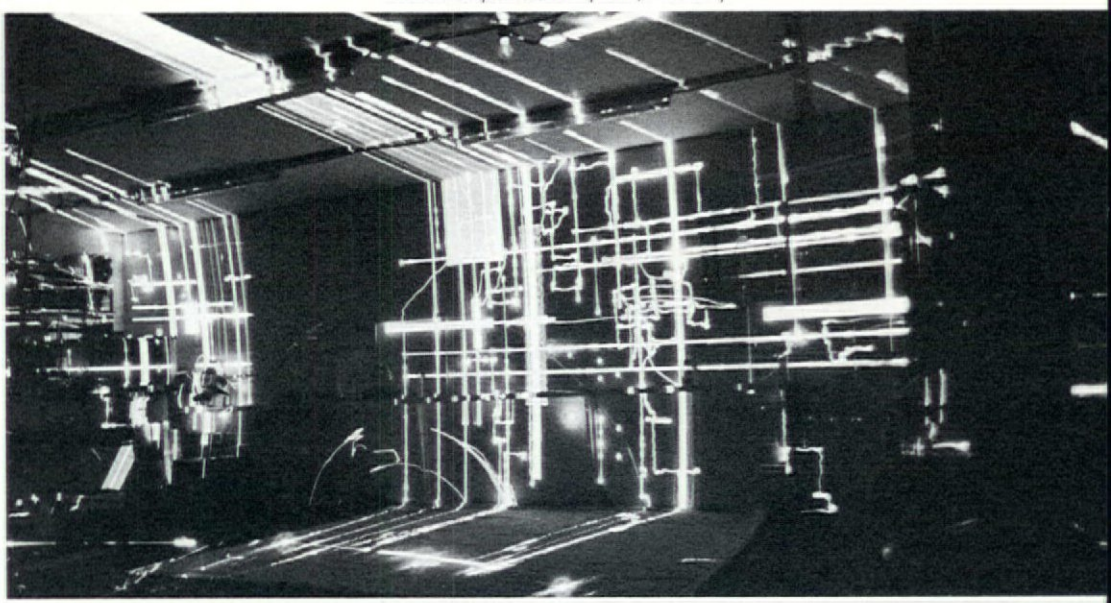
Laser light sculpture 34" square

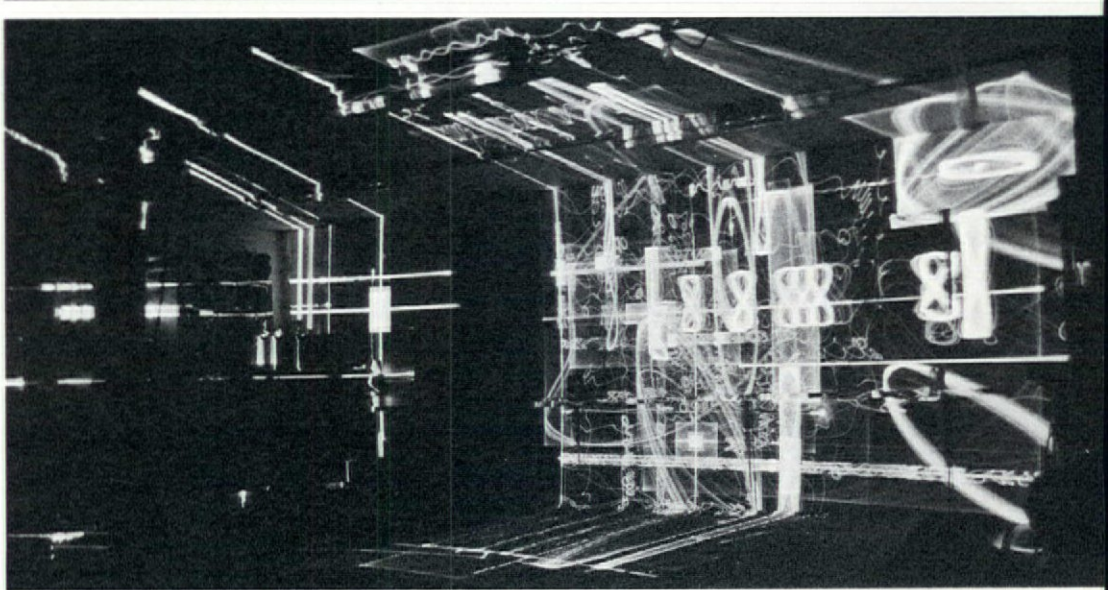
Laser art

Trained as a painter, Lawrence Goodridge is now a "light sculptor." With the aid of a grant from the National Endowment for the Arts, he is developing light effects which have fascinating implications for interior design. Using a four-milliwatt helium-neon laser (whatever *that* is), he can vary at will the visual character of his studio (or any space where the equipment is installed). Because of the mechanical simplicity of the installation, Goodrich claims, the "sculptures" can be easily incorporated into any wall construction. With normal room illumination, the wall is an innocuous white plane; at the touch of a switch, bright red beams of light create whatever fantasy may be wanted—soothing rhythms for a quiet mood, or syncopated ones for a party. For further information, contact Goodridge at Laserworks, 29 Kathryn Avenue, Florence, Kentucky, 41042.



Laser sculpture 8 ft. square, 1 ft. deep





Two different "laser scans" create two walls for Goodridge's studio.

continued on page 2

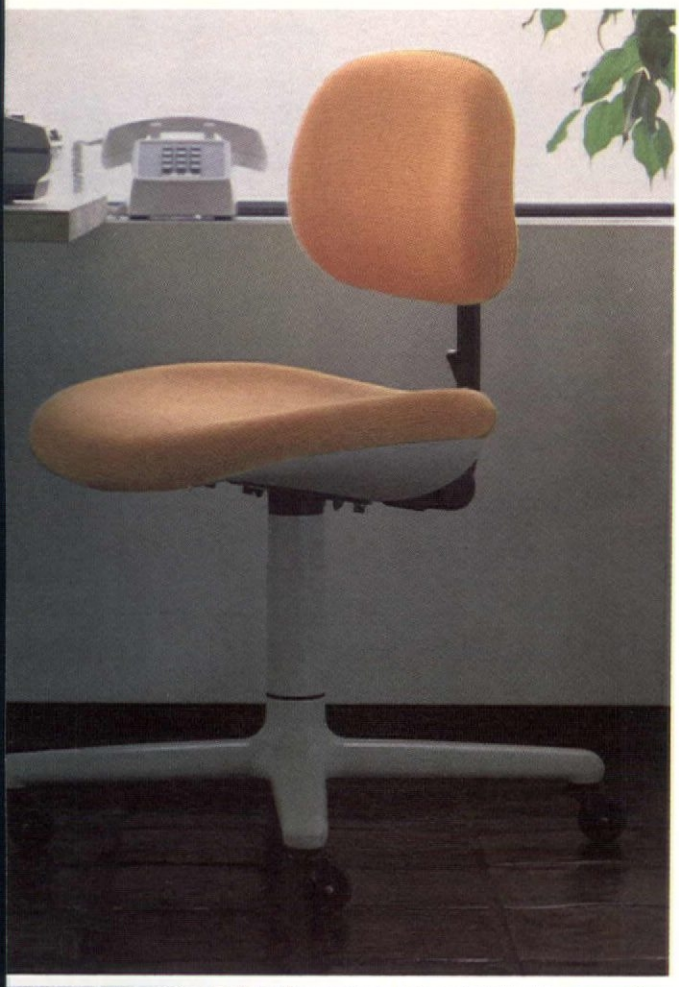
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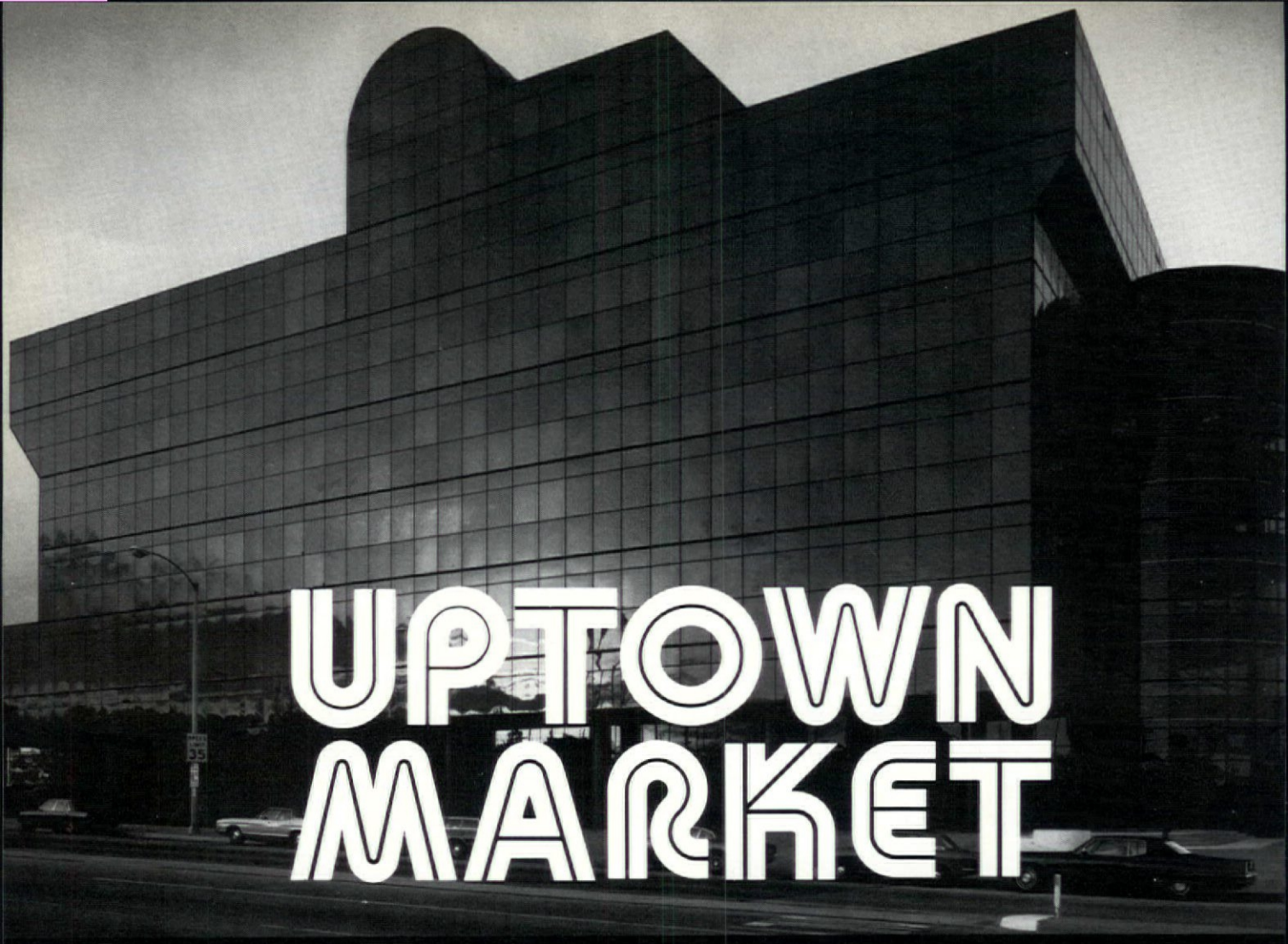
Ten years of Ergonomic research by designer Bill Stumpf paid off in a new system of chairs you must sit in to believe. These chairs provide amazing back and circulatory support for any sitting position. It really takes specialists in orthopedic or vascular medicine to appreciate all that an Ergon Chair does do and doesn't do for a body. But the person whose body sits and works for any time in this chair knows that it is not a tiresome experience.

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Conferences, appointments, awards and opportunities

NEWS

continued from page 16



Mrs. Donn Golden; Leon Barmache, winner of first and third lighting design prizes; Michael Love, second prize winner; Otho Shaw, Co-Chairman, N.Y. ASID Design Trade Competition; Donn Golden, President of Lighting Associates and sponsor of lighting competition.

ICSID 10

The Tenth Jubilee Congress of the International Council of Societies of Industrial Design (ICSID 10, for short) will be held this year in Dublin, Ireland. Development and identity are the two main themes of the conference, and the international panel of speakers and seminar chairmen include such design notables as George Nelson, François Barré, Victor Papanek, Bruno Zevi, and Paolo Soleri. Dates are September 19-24, with opening ceremonies to be held in St. Patrick's Cathedral, founded in 1190, and with later meetings to be held in Dublin's Congress Centre, one of the city's most modern buildings.

Grant deadlines

Applications received by June 15 will be considered for grants in Architecture and Environmental Arts, the National Endowment for the Arts has announced. Maximum grants for organizations are $30,000; maximum for individuals, $10,000. For application information, write Guidelines, Architecture and Environmental Arts, N.E.A., 2401 E Street, NW, Washington, D.C., 20506.

Eurotex contest

Eurotex, Inc., the Philadelphia-based manufacturer of the Tretford Carpet System, announces a contest for innovative ways in which the system can be used. The competition is open to designers and architects, and the uses may either be existing or proposed. Two winners will be sent by Eurotex to the Milan Salone Mobile del Italiano (Sept. 24-29) via Alitalia. Entries are due by June 30; Tretford samples and contest information are available from Eurotex, 2400 Market St., Philadelphia, 19103.

People and firms

Edgar Kaufmann, jr., was chosen to deliver the first Van Day Truex Lectures at Parsons School of Design. The series is named for **Van Day Truex,** who served as president of Parsons from 1942 to 1953. Kaufmann's four lectures were on "Nature as a Source of Design."

Interior designers **Leon Barmache** and **Michael Love** are the winners of the first lighting product design competition sponsored by the New York Metropolitan Chapter of the American Society of Interior Designers and by **Lighting Associates.** Cash awards have been given, and the winning designs will be produced by **Lighting Associates,** royalties to go to the Chapter.

The Board of Directors of **Hugh Stubbins and Associates, Inc.,** Cambridge, Mass., announces the appointment of **W. Easley Hamner, Richard J. Green,** and **Hugh Stubbins III** as new Vice Presidents and Directors.

Edison Price has been awarded the Lighting Honor Award of the New York Designers Lighting Forum, in recognition of his contributions both as a lighting consultant and as a lighting fixture designer and manufacturer.

Rogers Butler & Burgun, architects and planners, have appointed two new Associates, **Peter M. Gumpel** and **Richard C. Clark.**

Vecta Contract has made these appointments: **Mario Riservato** joins **John O'Brien** in the New York area; **Harriette Rose** is manager of the showroom at 689 Fifth Ave. **Al Salem Associates** are Southern California representatives; **Virginia Whiddon** is manager of the Beverly Hills showroom. In Seattle and the northwest, **Jerry Carroll** joins **Gordon Aucott.**

B. F. Goodrich announces the appointment of three new Decorative Products Accounts Representatives: **Joan Smith,** Washington, D.C.; **Richard Coleman,** Columbus, Ohio; and **Dennis Roasch,** Chicago.



Rankin



Goulet



Harris

Steven Harris, Vice-President of the fabric supply firm of **S. Harris & Co.,** has announced the firm's move to Los Angeles' **Pacific Design Center.** The move is part of the firm's plans for a two-year multi-million dollar expansion program.

C. R. "Ruddy" Goulet, President of **Bigelow-Sanford, Inc.,** has been appointed Chief Executive Officer of the company; he retains the title of President.

Richard A. Rankin has assumed the duties of Chairman of the Board of Trustees of **FIDER.** This is the first time that the Chairmanship of the Foundation for Interior Design Education Research has been held by one of its two educational trustees. Previous FIDER Chairmen have been **Edward Perrault, James C. Hewlett,** and **Roz Mallin.**

Don Featherman, President of **Scott Plastics Co.,** Sarasota, Fla., announces the opening of a new showroom of lettering and signage in the Visual Merchandising Center, 120 East 23rd St., New York.

Obituary: **Bernard Mesberg,** who founded **Directional Industries, Inc.,** in 1948, and who was its President and Chairman of the Board until 1966, died in Miami Beach, March 27. He was 71. Under his leadership, the firm provided an early outlet for the talents of such innovative designers as **Milo Baughman** and the late **Paul McCobb.**

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DATES

May

May 15-20
First Israeli Furniture Week,
Tel Aviv Hilton Hotel, Tel Aviv.

May 18-20
INDA Ninth Annual Meeting,
Hotel Bonaventure, Montreal, Quebec.

May 23-25
Seminar on Lighting and Interior Design,
GE Lighting Institute, Nela Park, Cleveland.

May 27-29
Fourth Annual Aspen Energy Forum, 1977,
Theme: Solar Architecture, Aspen Institute, Aspen, Colo.

June

June 5-9
AIA Convention,
San Diego, California.

June 12-17
Shop Talk,
International Design Conference in Aspen, Aspen, Colo.

June 13-29
Early Bird Show,
225 Fifth Ave. Building, New York.

June 19-24
Chicago Home Furnishings Market,
American Merchandise Marts, Chicago.

June 22-24
NEOCON 77,
Merchandise Mart, Chicago.

June 26-29
1977 June Market Days,
New York Furniture Exchange, New York.

June 26-30
Decor International,
(Contract furnishing and interior design exhibition) Olympia, London, England.

June 26-July 1
NYMM Homefurnishings and Lamp Market,
New York Merchandise Mart, N.Y.C.

July

July 10-15
Summer Homefurnishings Market,
Dallas Market Center, Dallas, Texas.

July 17-21
Atlanta Floorcoverings Market,
Atlanta Mart, Georgia.

July 17-22
Summer 1977 Market,
Western Merchandise Mart, San Francisco.

July 22-25
ASID National Conference
(and International Exposition of Designer Sources) Hyatt Regency and Sheraton Houston, Houston, Texas.

August

Aug. 6-8
24th Florida Furniture Mart,
Fontainebleau Hotel, Miami Beach.

Aug. 8-19
New York Market Week,
225 Fifth Ave. Building, New York, N.Y.

Aug. 28-Sept. 1
1977 Annual IES Technical Conference,
Waldorf-Astoria Hotel, New York, N.Y.

September

Sept. 1-11
Interport 77,
Leningrad, U.S.S.R.

Sept. 2-6
Japan Design Engineering Show and Conference,
Harumi Exposition Center, Tokyo.

Sept. 4-6
International Market Days,
Brussels International Trade Mart, Brussels.

Sept. 24-29
17th Italian Furniture Show,
Fairgrounds, Milan.

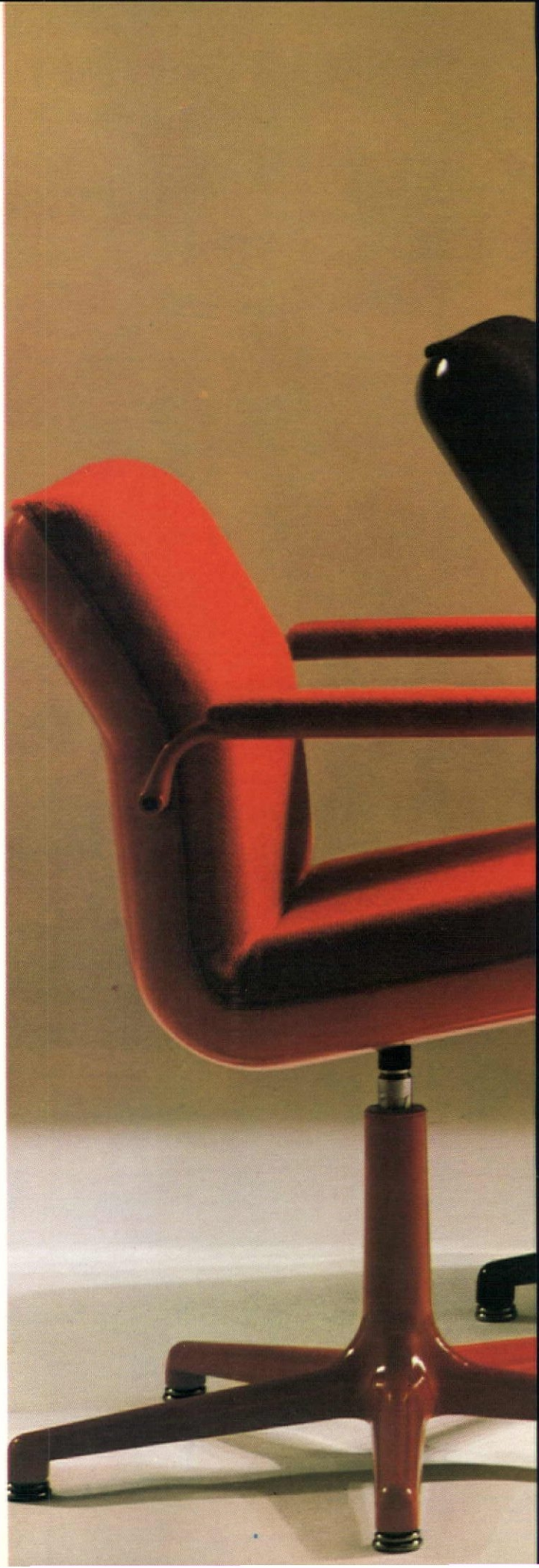
October

Oct. 8-16
SAIE—International Exhibition of Building Industrialization,
Bologna, Italy.

Oct. 20-28
Fall Southern Furniture Market,
High Point, N.C.

November

Nov. 8-10
1977 International Interior Design Show,
Automotive Building, Exhibition Place, Toronto.

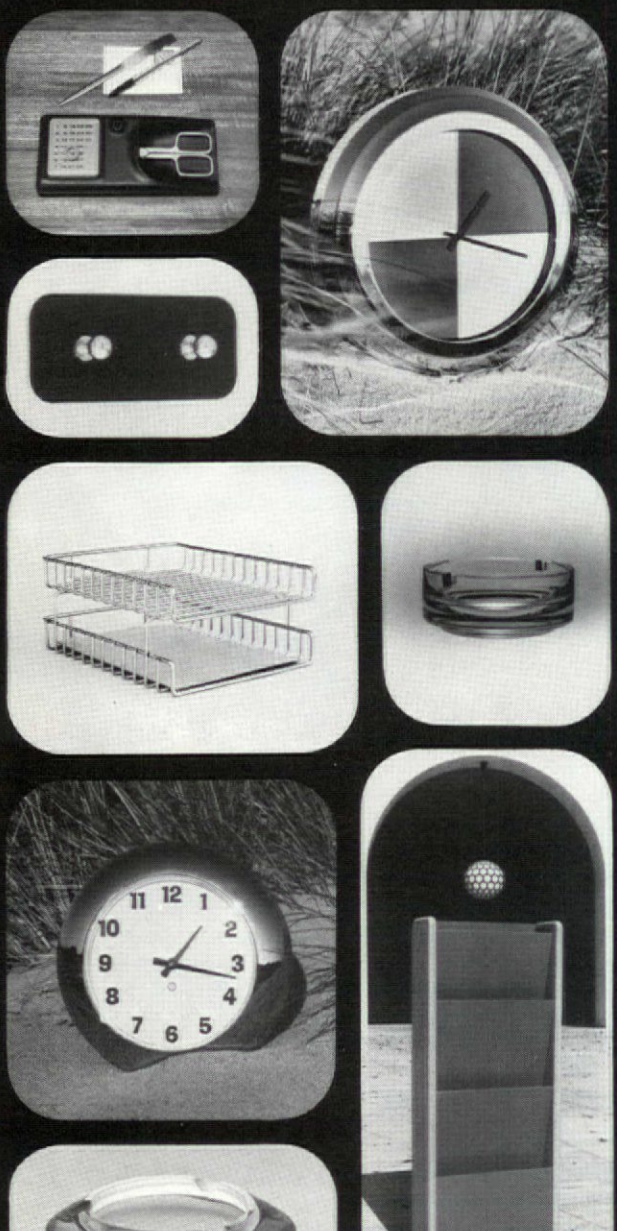




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BOOKS

Temples of Democracy; the State Capitols of the U.S.A.

By Henry-Russell Hitchcock and William Seale. *New York and London: Harcourt Brace Jovanovich, 1976. 333 pages, 301 illustrations.*

Reviewed by David G. De Long

Temples of Democracy is the first comprehensive, fully documented history of state capitols. This book is important because state capitols, like skyscrapers, are indigenous to American architecture. And while state capitols can never match skyscrapers in terms of international influence, they constitute an official and massive effort that has no exact parallel. The enormous scope of that effort becomes apparent upon reading this excellent account.

The book presents each state capitol in chronological sequence, beginning with the 1699 forerunner in Virginia and ending with the Hawaii capitol completed in 1969. The text treats not only the fifty existing state capitols, but also describes and illustrates the many other capitols which, for various reasons, have been replaced. Besides describing the buildings themselves, the authors classify the various stylistic vocabularies that these buildings employ and show how they reflect an underlying symbolism.

Stylistically most of the capitols draw from Classical vocabularies. The variants are consequently all the more fascinating; they include Georgia's early capitol at Milledgeville, "Gothicized" in 1827-30, and the Mississippi capitol at Jackson, begun in 1836 in the Gothic mode, but almost immediately revised. Such variants were not often received with enthusiasm: a contemporary document described Mississippi's Gothic project as " . . . in violation of all taste, and of a most undignified appearance. . . ."

Classical vocabularies offered a more likely means of incorporating the dome, rotunda, portico, and balanced houses which came to be recognized as essential architectural components of state capitols. These elements were first united in a single structure in the Pennsylvania capitol at Harrisburg, completed in 182 Their importance as symbo grew after the completion of t National Capitol during the Ci War, and their status was furth enhanced during the wave Beaux-Arts classicism whi marked the last decade of t nineteenth century and conti ued with great momentum ur World War I. Attempts were lat made to incorporate these e ments within contemporary stru tures, but with mixed results.

In light of the raging controve sies that so often surround their construction, the reluctan of major architects to particip in their design is easily und stood. The unhappy fate of p posals by Henry Hobson Richar son and Frank Lloyd Wrig comes as no surprise; legislat more regularly selected obscu architects, not least for their w ingness to compromise. Hitc cock and Seale have unearth some intriguing data on these c scure figures, including the sourceful Elijah E. Myers, arc tect of state capitols in Michig Texas, and Colorado. Myers co sidered himself more a practi man and a salesman than an a ist, and he sometimes resorted lawsuits when his designs fail to win competitions.

Those readers expecting standard text of architectural h tory may be pleasantly surpris by the narrative presentation format which facilitates the inc poration of many diverse fa and anecdotes. The lack of pla and sections will be disappointi to some, though apparently authors intended for more to included. There seems, in fact have been some difference t tween authors and publisher, suggested by the appearance the introduction in **Nineteen Century** (Volume 2, Nos., 3 Autumn, 1976) rather than in book itself. This introducti should be read in conjunct with the book, for, as introd tions are meant to do, it outli the argument in a most logi and concise manner, prepar the reader for the complicated fascinating story to follow.

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2120 Nelson II stacks, lines up, stands up to all kinds of wear and provides maximum comfort. All laminated Oak in selection of finishes and aniline color stains.

Seen here, **Nelson II** with Stendig upholstery fabric Alamo, color: Earth.

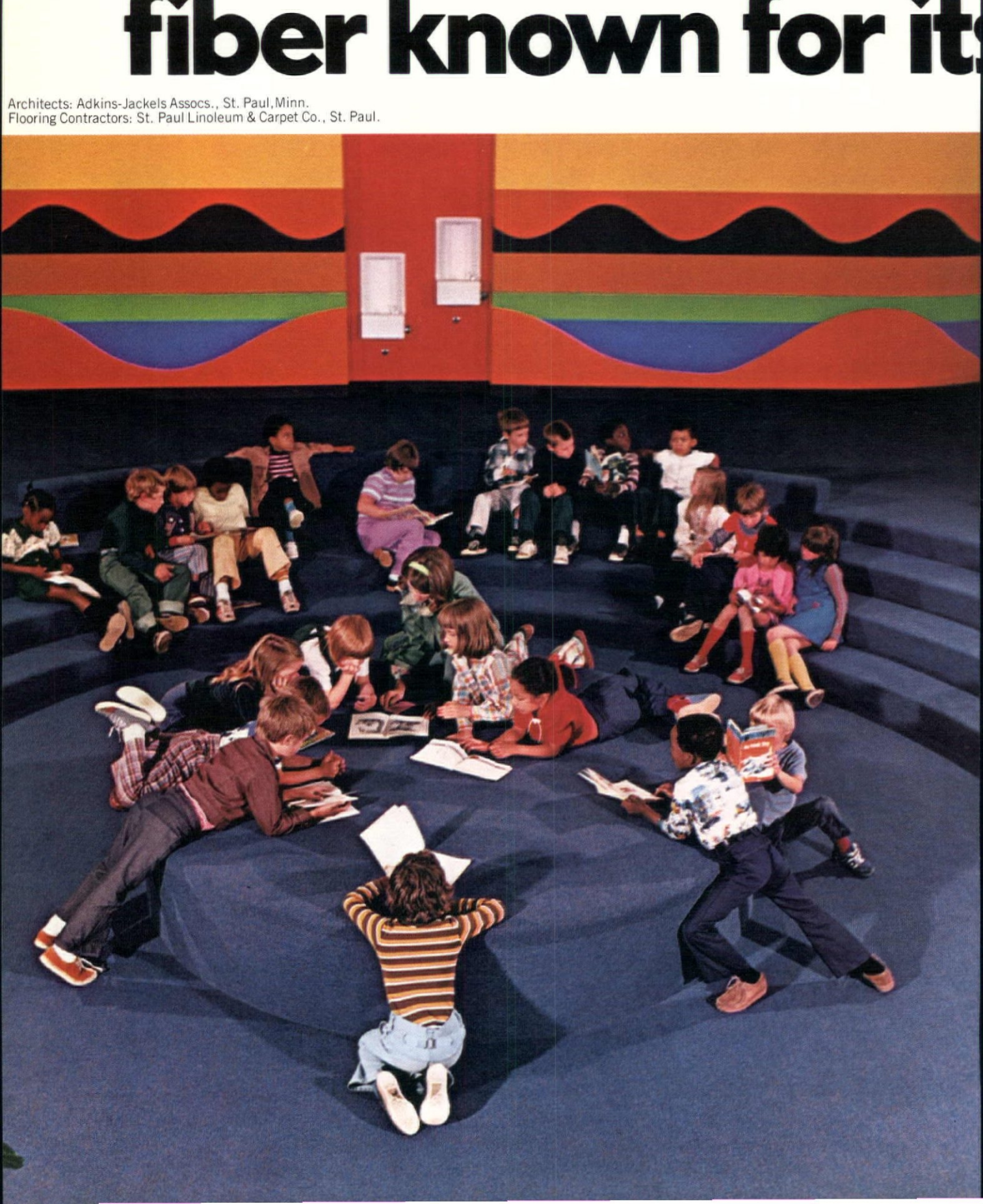
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Flooring Contractors: St. Paul Linoleum & Carpet Co., St. Paul.



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NEWS

People and firms

Ford and Earl Design Associates, Inc., has named Gerald Peters a Senior Associate, and Lillian Pierce a General Associate of the Warren, Mich.-based design firm.

Interspace Incorporated, of Philadelphia and Washington, has been designated interior design consultant to the Lukens Steel Company in Coatesville, Pa., for their planned Administrative Resources Center.

Anna M. Halpin, FAIA, has been elected a director of the national organization of the American Institute of Architects (AIA) representing the New York region, for a three year term.

Derrick Harding has just joined the firm of Cristies of Chicago, Inc., to direct marketing and sales activities for the interior design and space planning firm. Judith Hubertz has joined the company as interior design and planning principal, and Bob Ritter is the firm's administrative and business manager.

Creative Interior Designs has been commissioned to design the public spaces of the new 70,000 square foot Century Plaza office complex in Stamford, Connecticut. They have also been retained to design offices of I.T.T.'s Telecommunications Technology Center, Esselen Associates, and H.M.W. Industires, also of Stamford.

Harry C. Allendorfer, former American Revolution Bicentennial Administration executive and key coordinator for Operation Sail 1976, has been named director of Maritime Preservation for the National Trust for Historic Preservation.

Richard Mazzucotelli, design director of Business Interiors, Inc., was recently elected a Fellow of the Institute of Business Designers. Mazzucotelli is currently serving a second term as president of the New England chapter of IBD.

Renowned lighting designer **Richard Kelly** has been named the first Fellow of the International Association of Lighting Designers, an organization he helped found in 1970. A graduate of Columbia with a degree in architecture from Yale, Kelly has received numerous honors including the AIA's Allied Professions Gold Medal.

Phillip N. Weiss, ASID, has been named Director of Design for Hyatt International, and its wholly-owned subsidiary, International Project Systems, Inc. Weiss' background includes five years experience as Miami project and design director for Henry End Associates, product design, and interior design within large architectural firms including John Portman and Associates.

New York interior design firm **Dexter Studios** has moved to new offices at 133 East 58 Street. Barbara Schwartz is president of the firm; Barbara Ross is vice president.

Cannell & Chaffin Commercial Interiors of Los Angeles recently announced three new appointments: Lucile Fickett, ASID, promoted to senior vice president; Edwin Link, Jr., named senior project designer; and Connie R. Rudolph, appointed public relations liaison.

J.C. Shaw, president of Philadelphia Carpet Co., Cartersville, GA, has announced the promotion of Robert W. Sayman to Assistant to the President.



Interior planning and design by Sydney Rodgers Associates

Montgomery Ward picks Rose.

Rose acoustical screens have what Montgomery Ward wanted for their award-winning corporate headquarters in Chicago: leadership in acceptance - plus a high level of sound absorption, flame retardancy and quality of construction. Each screen is glued and dowelled, like fine furniture, and the solid wood trim has a hand-rubbed finish. Good reasons for you to pick Rose. For information, write 1640 Marshall, SE, Grand Rapids, Michigan 49507.

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One of these fabrics will last at least six times longer than the othe

RIB-LON BY LAZARUS

The beauty of Haitian cotton captured in a much more durable upholstery fabric.

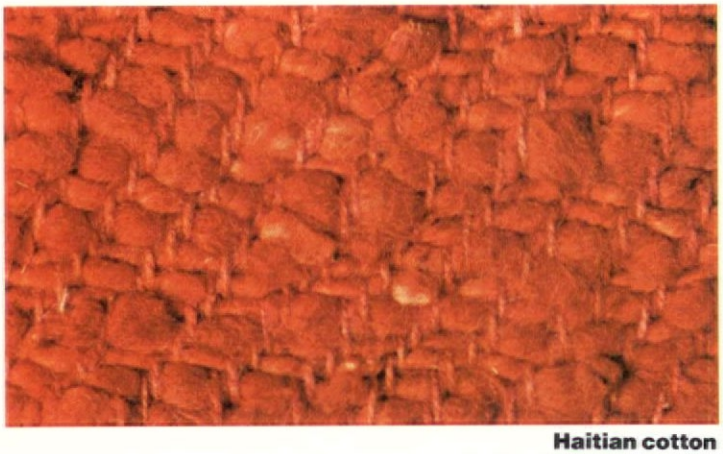
These two fabrics look alike, but they're actually quite different. The fabric on the left is Haitian cotton. As attractive as it is, you probably don't specify Haitian cotton for upholstery. It just doesn't wear well. The fabric on the right looks like Haitian cotton, but it is durable Rib-lon, woven of 100% nylon. An *exclusive* by Lazarus.

Even under close examination, Rib-lon has that very special soft texture of Haitian cotton never before captured in nylon. Durability is the real difference between Haitian cotton and Rib-lon.

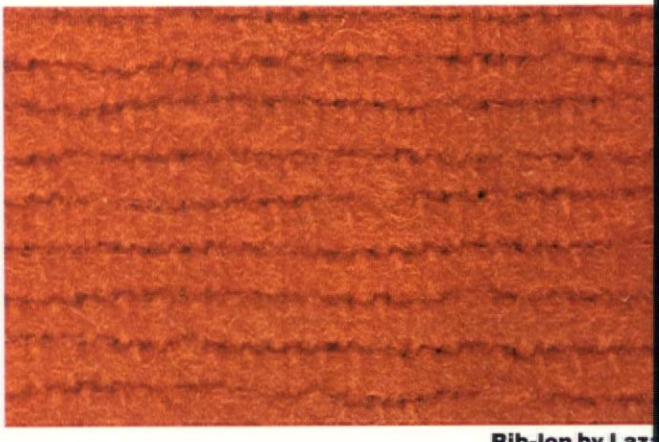
We tested the two fabrics for resistance to abrasion in a scientific test conducted by an independent laboratory.*

After 9,000 double rubs, the Haitian cotton showed sign wear. *After 60,000 double rubs, the Rib-lon fabric still sho no evidence of wear.* Rib-lon is at least 6 times more dur than Haitian cotton.

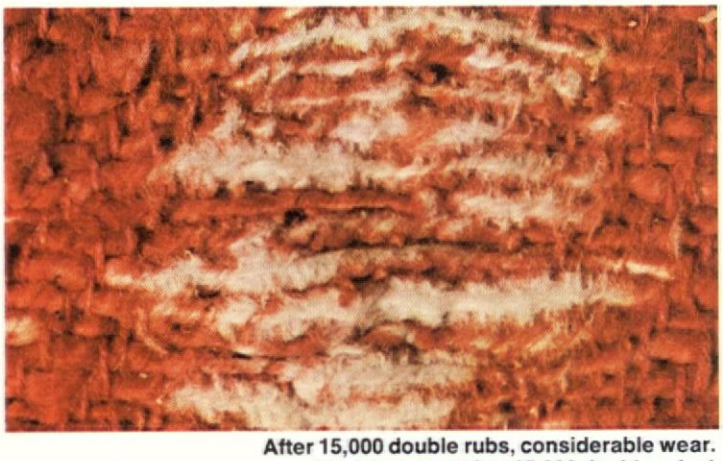
18 inch memo samples are available from our regional s offices on request for all drapery and upholstery goods w just 48 hours. Contact the Lazarus sales representativ showroom nearest you. To talk to a customer service re sentative, call The Primary Source collect at (212) 736-6200



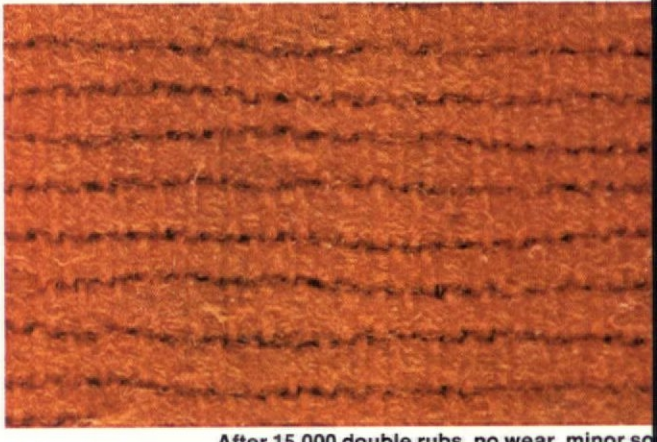
Haitian cotton
Before rub test.



Rib-lon by Laz
Before rub



After 15,000 double rubs, considerable wear.
(No fair to test after 15,000 double rubs.)



After 15,000 double rubs, no wear, minor so
(After 60,000 double rubs, *still* no w

*Copies of this test are available upon request.

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Rib-lon is also easy to clean and more stain resistant than Haitian cotton. Rib-lon is available in a contemporary designer-oriented line of 26 colors, all flame retardant and suitable for wall application.

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The dye is cast: K+L Gallery of Photographic Art places dye transfer technology and master color photography in designers' hands

MARKET



Snap!, roll up!, and print! George Eastman's sturdy Kodak ® cameras were designed to make picture taking as simple as aiming your lens in the right direction and tripping the shutter. Of course, anyone curious enough to pursue the process beyond the mailbox or the neighborhood druggist knows that camera work is only a good beginning. Between developing the film and drying the print are a string of critical decisions that spell the difference between an acceptable photograph and a superb one. The pursuit of that vital difference is why Berkey K + L, a major custom color photography laboratory, has recently opened the K + L Gallery of Photographic Art, 222 E. 44th St., New York City, to the interior design field.

Most of the prints to be offered to designers are dye transfers, the ultimate color process known for creating photographic images that manifest the highest degree of permanence, color fidelity, depth, and picture sharpness. What makes such attributes possible is the total control this process offers. As a leading practitioner of the art, Berkey K + L has provided dye transfers to such institutions and corporations as the Museum of Modern Art, the International Center of Photography, the U.S. Information Agency, the Environmental Protection Agency, IBM, Squibb Corp., and AT&T.

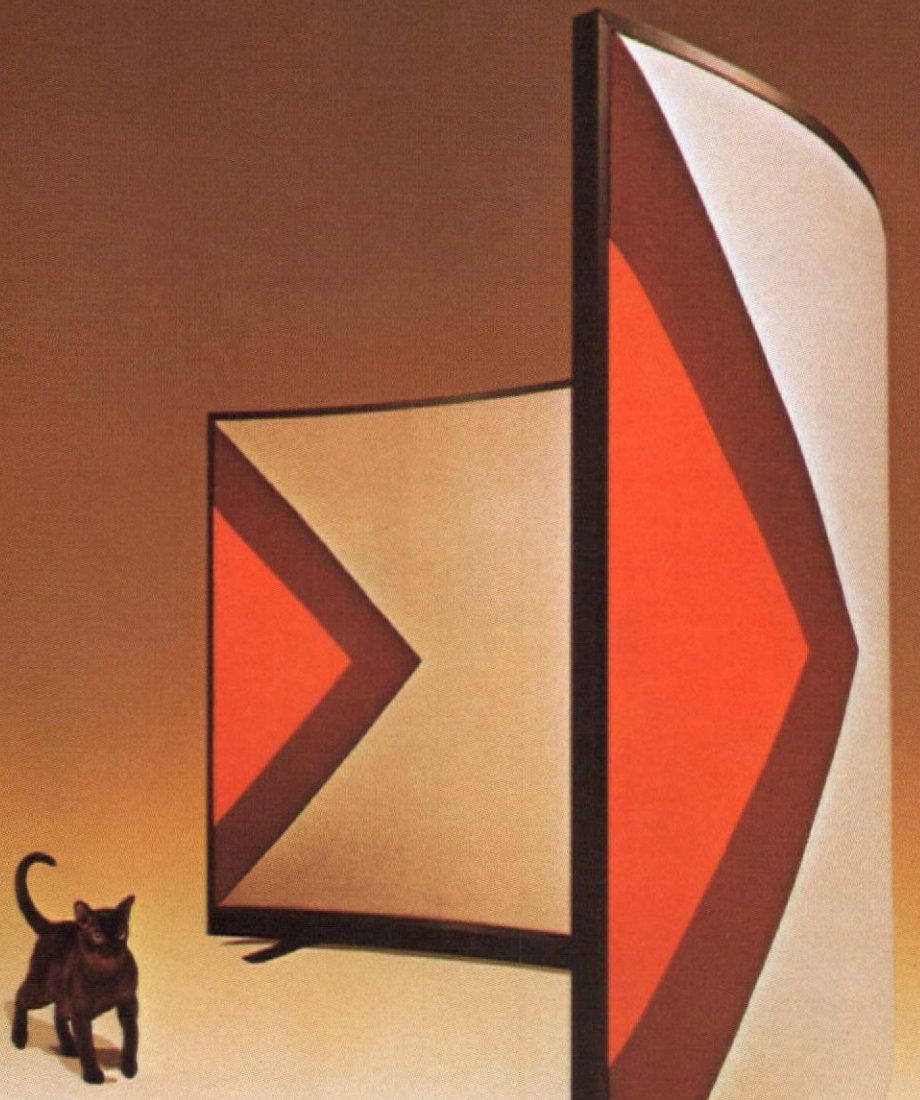
The process begins when color separations are used to build a gelatinous matrix, which is immersed in pans of component color dye for absorption. After absorption, stopping, and fixing, the matrix layers are successively positioned on registration pins over dye-sensitive paper, press down, and squeegeed until t dyes are transferred. When four colors have been imparted the paper, the print is complete

To this expertise in phot graphic technology, K + L Galle adds the work of master photo raphers who have employed Be key K + L for years. Among t artists in the first exhibition a Paul Caponigro, Pat Caulfiel John Dominis, Douglas Faulkne Burt Glinn, Jay Maisel, Dav Meunch, Gordon Parks, Eliot Po ter, Co Rentmeester, George Si Howard Sochurek, Dennis Stoc and Pete Turner. A slide proje tion library supplements the d played prints; a limited selecti of black and white photographs also available.

Jay Bjornsen, director of t gallery, stresses that this facility purposefully aimed at the desi profession. K + L can advise a chitects, designers, and art co sultants on the most effective u of color photography in inter design, print photographs to c sired dimensions and other spe fications, and deliver finish prints, framed and ready to har Documented authenticity is ava able for each print.

Why have we waited so long f services like this in interior d sign? Bjornsen asks in retur "Would you have accepted product that used slow film, u stable color, or questionable delity? Color photography h only recently won acceptance an art form, thanks to tec nological advances. Just see ho few good critics of color photo raphy we have at present." B ware, Mr. Bjornsen. K + L make connoisseurs of us all.

continued on page



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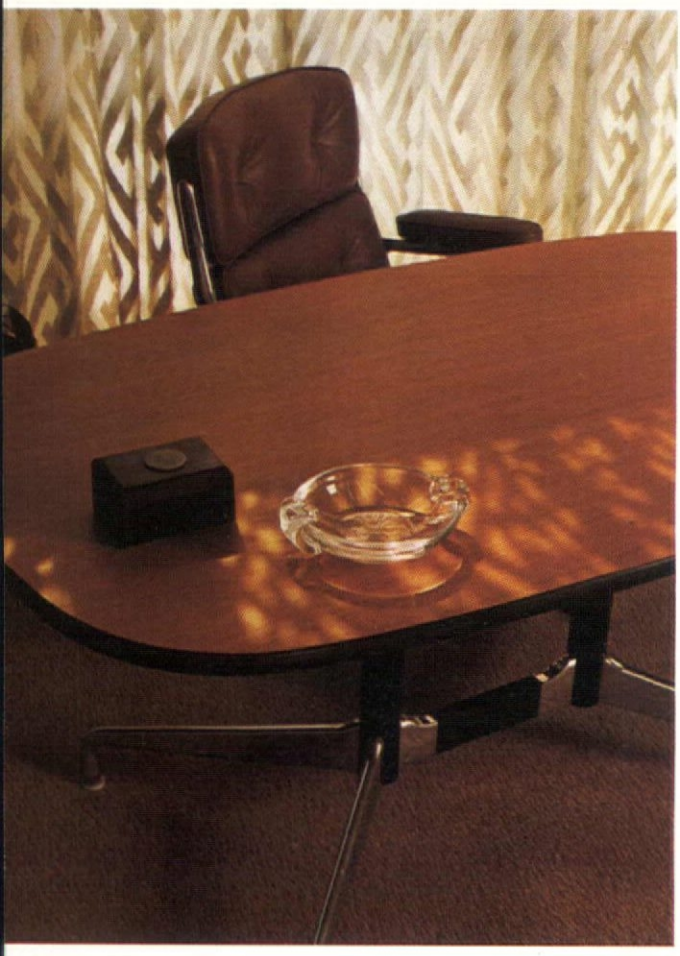
right, 1977 Congoleum Corporation, Resilient Flooring Division

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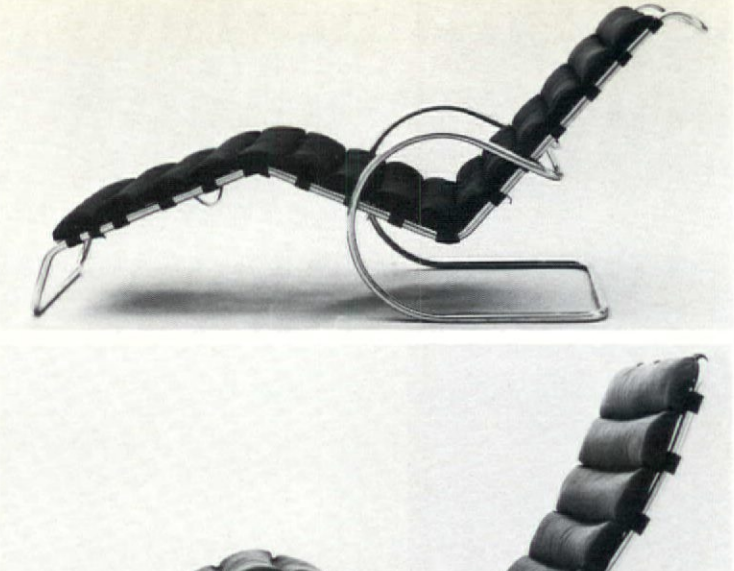
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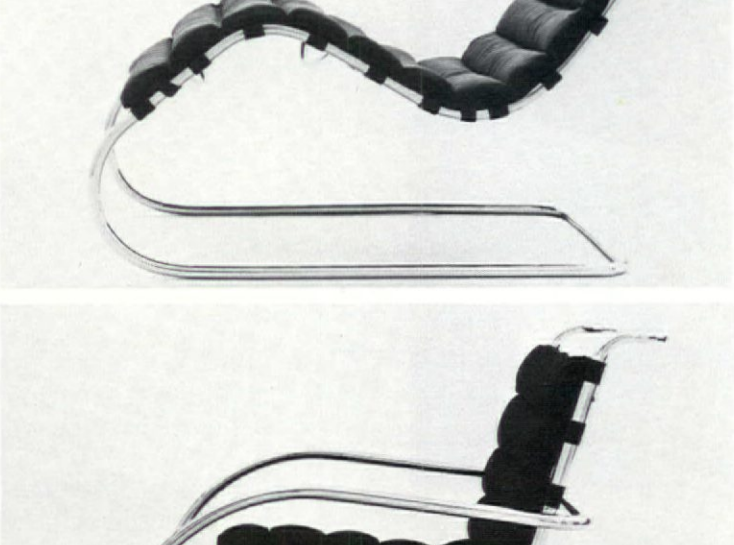
KNOLL

More Mies from Knoll— less is still more



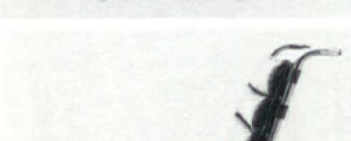
Ludwig Mies van der Rohe (1886-1969)







More Mies from Knoll (top to bottom): *MR reclining chair, MR armless chaise longue, MR armchair in fabric, MR coffee table, Tugendhat armchair, MR chair in fabric.*





Time ran out for the Barcelo pavilion (1929) by Ludwig M van der Rohe. Demolished, it isists solely on paper now. But ti never came near his furnitu (1926-1936, with studies in 1940s), intended to be compa ion pieces for a radically differ architecture using "the metho of our time" to "create form ou the nature of our tasks." Proo his success is our difficulty dat his seating and tables in cultu time; whether or not we embra their functionalist logic, they l surprisingly fresh today. So introduction by Knoll Int national of the never produc MR reclining frame chair (193 the MR armless chaise long and coffee table (1931), the B chair with tubular frame, and Tugerdhat chair with ar (1929), along with fabric cove versions of the Tugendhat MR chairs has attracted consid able attention from designers.

Knoll has faithfully interpre the master's intentions by clos adhering to precise drawi from his atelier. Such meticul design development by Rich Hopkins and others of the K development group is virtuall tradition for Knoll. The curr models of Mies' designs have the company's words, "o slight variations from the origin due to technical and practical provements prompted by curr production methods or by m demanding institutional use of furniture."

What gives special poigna to this latest homage is the c current exhibition at the Muse of Modern Art, "Mies van Rohe: Furniture and Drawing whose Mies Archive suppl both drawings and guidance Knoll. In this showing of sketch production drawings, and ished chairs and tables, direc by Ludwig Glaeser, curator of Archive, Mies can be seen str gling with ideas that are more uberant and unrestrained than know them to be in the final signs. We see sensual concho shell shapes, serpentine li and daring if whimsical structu solutions. Mies' powers of tional ordering and classic f giving stand out that much m dramatically for this insight.

The "new" furniture is sof more relaxed, and rather pla compared with solemn mo ments like the Barcelona gr Bright colors, channeled fa upholstery, and resilient conto in these pieces should broa our perception of Mies. Les still more, with Mies and Knoll.

circle

continued on page

This is Marguerite...



The return to charm and graciousness begins with Warner's new Revere Collection, Vol. VI.

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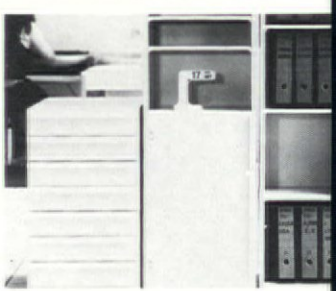
To the Bauhaus, with love from Dieter Rams, The Vitsoe Collection, and Jack LenorLarsen Inc.



(Left to right, top to bottom): *601 seating, 570 desk, 620 seating, 606 system, and 720 table.*







The spartan grace of Dieter Rams' designs is evident in 710 containers (above) *and ensemble at Larsen.*







Step inside the Design Collection at the Museum of Modern Art, New York and you behold a shrine of the Industrial Age. The artifacts of our civilization are displayed behind glass there with the kind of reverence once reserved for relics in a medieval pilgrimage church. Now, one of the individuals most revered in that shrine, Dieter Rams, whose household appliance designs for Braun AG, Germany approach a *ne plus ultra* of aesthetic refinement, brings his Vitsoe Collection of furniture systems to the U.S. through Larsen Furniture, (Erik Norup, director, and Joan Elliston Lynas, assisting), the newest division of Jack Lenor Larsen Inc.

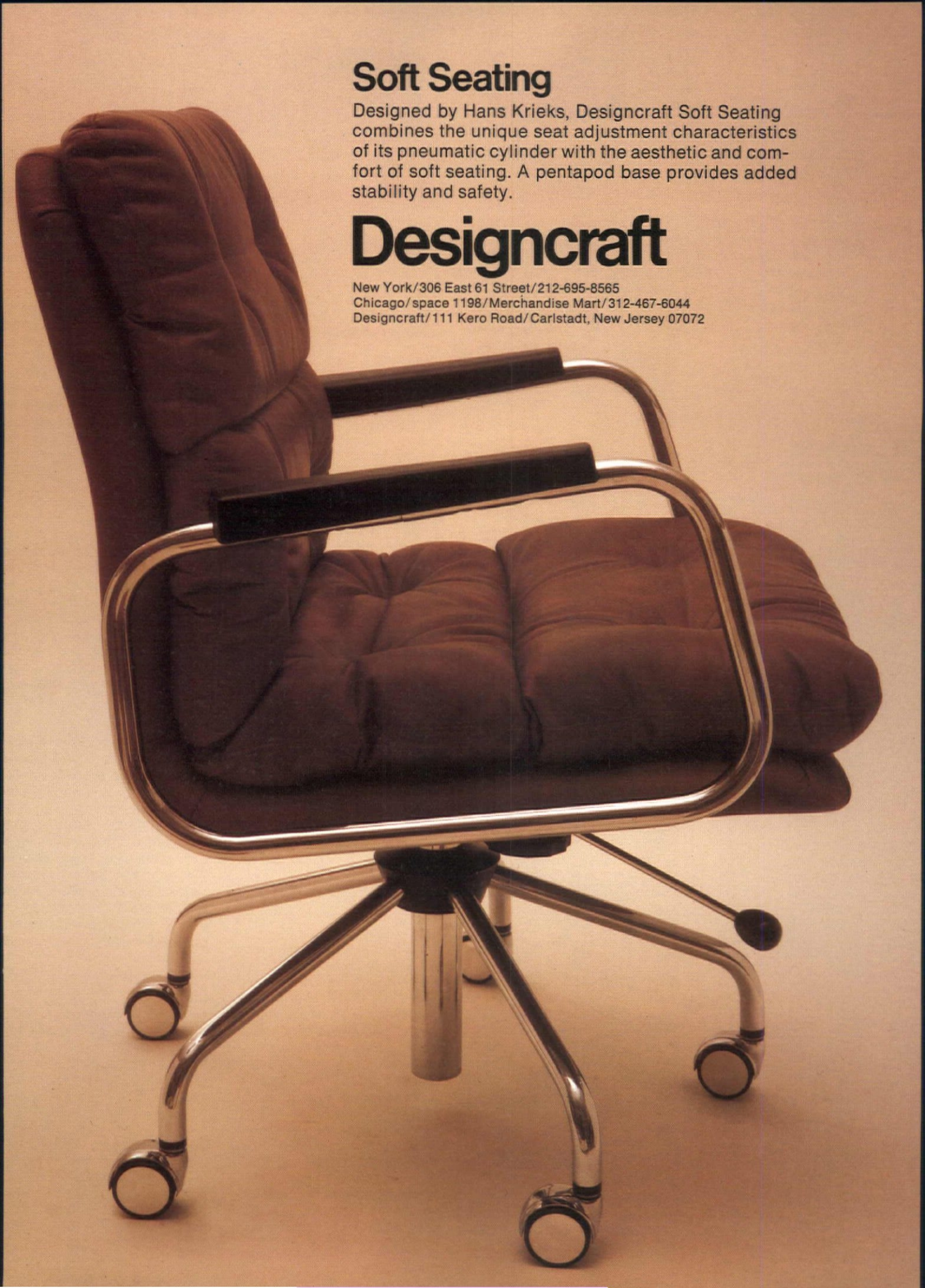
The Vitsoe Collection, produced in Frankfurt by Weise Vitsoe, a Danish friend of the designer, comprises lounge seating, cabinets, desks, and tables, and storage units—13 interrelated systems.

The most function from the least parts is the purpose of the lounge seating systems—indeed of all Rams' designs. Individual chairs, sofas, continuous seating, ottomans, mobile storage units, planters, and occasional tables can be constructed with the same molded fiber glass side panels, low or high back chair shells, and protective base covers, all filled with loose cushions. Stationary and mobile cabinets and pedestals are boxes with doors and interchangeable drawers and shelves, while desks, tables, and secretarial returns use a variety of solid core work surfaces, modesty panels, and extruded aluminum legs. A series of independent wall-hung or freestanding storage systems or curving divider wal featuring sleek facade, foldin sliding, or drop front doors, flo panels, side walls, back pane containers, drawers, shelves, a an E profile aluminum suspendi extrusion, allows many config rations—with a screwdriver.

Replacement components e tend the seemingly infinite varie of this comprehensive study white, gray, and black. As Ja Larsen says, "I see the collecti as being adaptable to many us and moods." Moreover, it is a other tribute to a man whose r lentless search for absolute fo leads him to reside (with his ph tographer wife and their cat) i terraced garden complex, sin "It would be a crime to move i a detached house that takes space." *circle 2*

continued on page

circle 20 on reader service car


Soft Seating
Designed by Hans Krieks, Designcraft Soft Seating combines the unique seat adjustment characteristics of its pneumatic cylinder with the aesthetic and comfort of soft seating. A pentapod base provides added stability and safety.
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Chicago/space 1198/Merchandise Mart/312-467-6044
Designcraft/111 Kero Road/Carlstadt, New Jersey 07072

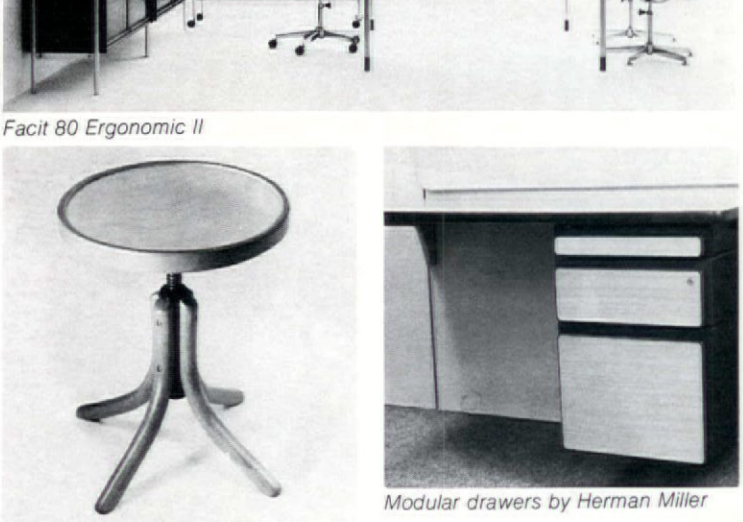
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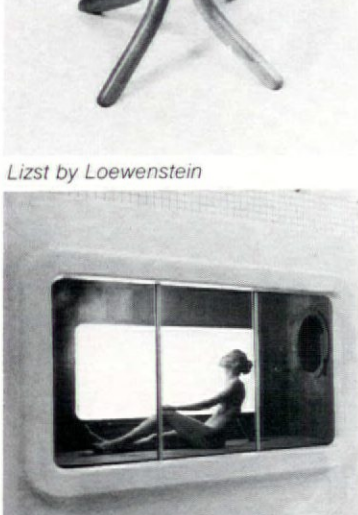


Bernard lounge group by Thonet





Facit 80 Ergonomic II



Lizst by Loewenstein



Modular drawers by Herman Miller



Environment by Kohler

SerieSeven additions by Haws

Hank Loewenstein
"They laughed when I sat down at the piano" no more with the Lizst piano stool from Loewenstein. Made of beech, Lizst is suitable for piano or dining. *circle 204*

Kohler
At last, man can control the weather. Inside the new Environment by Kohler, at least. The electronically controlled enclosure simulates natural meteorological phenomena which the user programs from a 29-minute cycle of Baja Sun, Spring Showers, Jungle Steam, Tropic Rain, and Chinook Winds. Complete with solid teak interior, cypress deck 6′-11″ x 35″, heat and sun lamps, gold plated spray heads, steam generator, warm air circulating systems, hand-held shower, sliding smoked acrylic doors, porthole viewing window and porthole storage cabinet, lighted translucent rear wall panel, exterior and interior automatic control panels, and options (Fiberglas fascia, stereo AM/FM radio and cassette, comfort pad). For hotels, recreation facilities, commercial and residential projects: Environment. *circle 208*

Thonet
Oaks from acorns—Robert Bernard Associates' new modular lounge group for Thonet begins as an individual base lounge chair and multiplies into a 2-, 3-, and 4-seater unit. Seat and back shell of molded plywood, urethane covered and upholstered, are joined by polished chrome attaching plates. Black matte finished square steel bar with polished chrome plated tubular steel legs are support. Coordinating table available. *circle 20*

Facit-Addo
Scandinavian wood warms the open office landscape with tables, cabinets, and bookcases finished in dark oak veneer and chrome plated legs in the Facit 80 Ergonomic II Office Environment. Other new features: folding screens and freestanding partitions in brown fabric, smoked Plexiglas, and diagonally striped fabrics with matching curtains. *circle 20*

Herman Miller
There are now five new reasons to look below Herman Miller Action Office work surfaces. Five modular drawer storage system components, 3″, 6″, 12″, 15″ and 18″ deep, feature interchangeable drawer fronts, locks, concealed slide and attachment hardware, and options like pencil trays, stationery dividers, Pendaflex adapters, file compressors, drawer dividers, and six finishes (oak, walnut, dark oak veneers, oak, walnut, neutral light laminates). *circle 20*

Haws
SerieSeven, the modular office systems by Haws, has a new angle. In fact, it has 14: 24″ radius curved corner panels (40″, 56″, 72″ high); flipper door cabinets (32″, 64″); improved acoustical panel (NRC—0.99); swiveling task light; wire manager; dust-free liquid chalkboard; 64″ lateral files; slab-end typing return; 64″ wardrobe shelf; suspended pencil tray; 48″, 64″ panel widths; 12″ x 60″ tackboard; 4′ x 3′ acoustic tuner panels. *circle 20*

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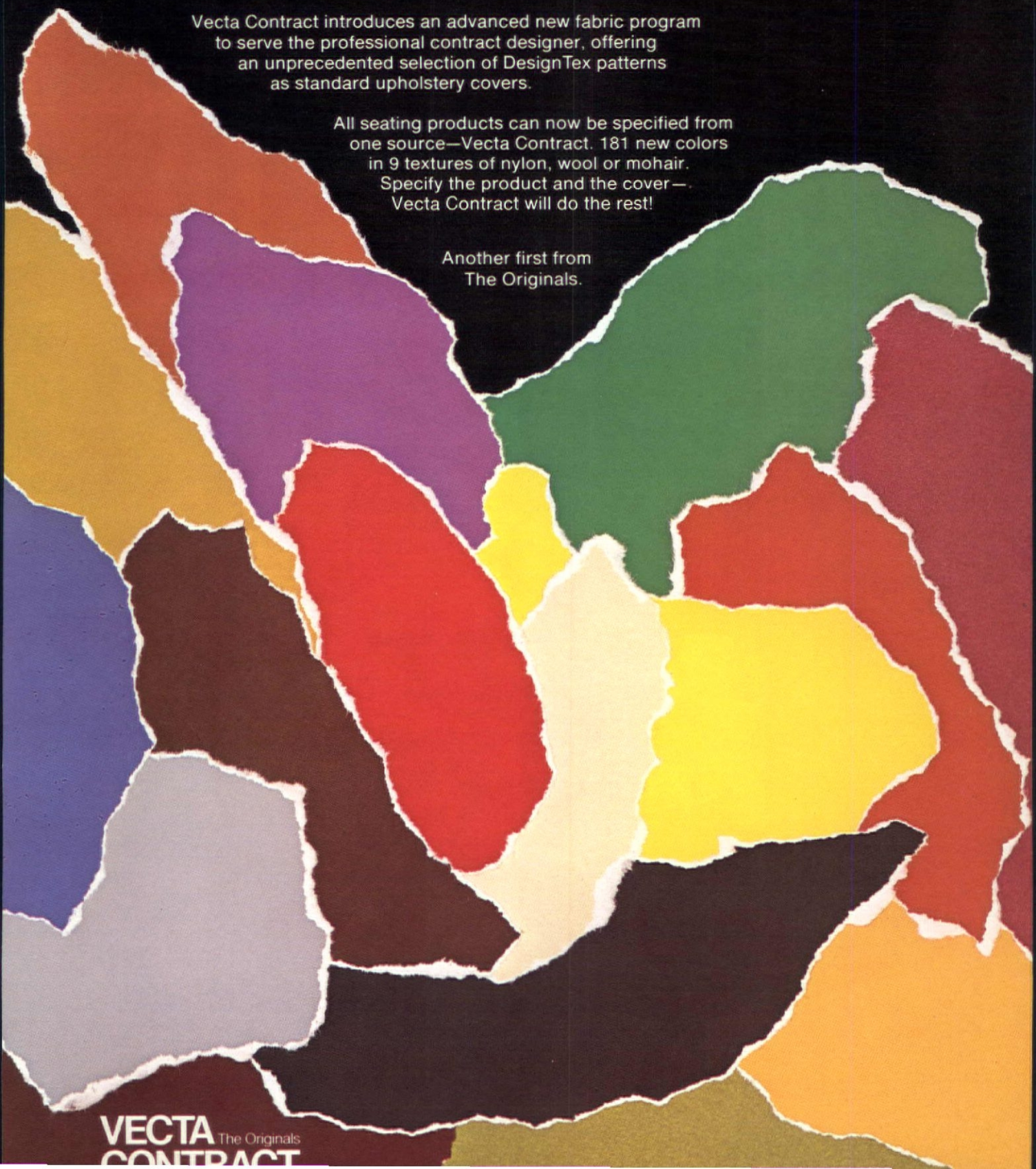
circle 31 on reader service card

A New Cover Story for Vecta Contract—by DesignTex

Vecta Contract introduces an advanced new fabric program to serve the professional contract designer, offering an unprecedented selection of DesignTex patterns as standard upholstery covers.

All seating products can now be specified from one source—Vecta Contract. 181 new colors in 9 textures of nylon, wool or mohair. Specify the product and the cover—. Vecta Contract will do the rest!

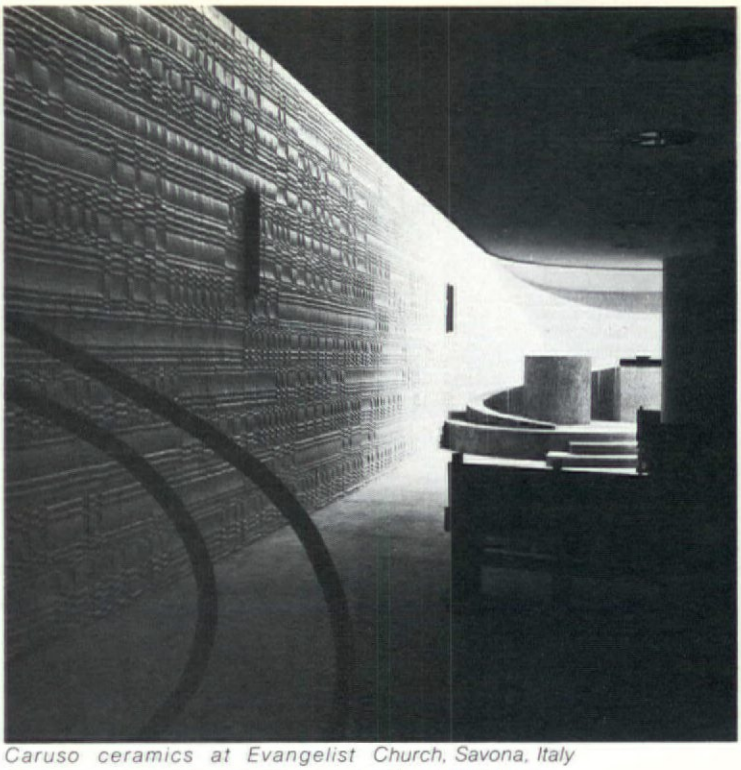
Another first from The Originals.



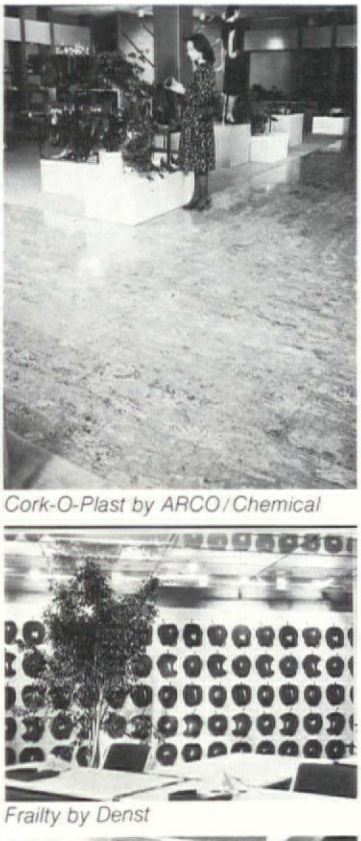
VECTA The Originals
CONTRACT

MARKET

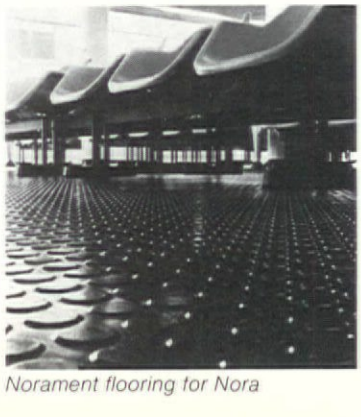
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Caruso ceramics at Evangelist Church, Savona, Italy



Cork-O-Plast by ARCO/Chemical



Frailty by Denst

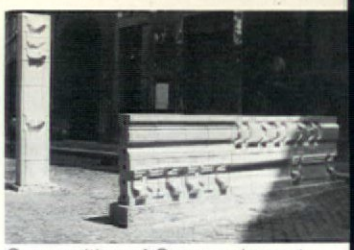
Norament flooring for Nora

Country Floors
Walls need not be wallflowers because Nino Caruso, internationally renowned ceramist designer and director of the International Ceramic Center, Rome has achieved high volume production of ceramic forms adaptable for integration within architectural spaces. Building with his complex slip-cast modules and wall compositions is an architectonic exercise with many possibilities for designers. Units can be stacked, repeated, or positioned in free form. Available in the U.S. from Country Floors. *circle 209*

ARCO/Chemical
Cork for high traffic flooring? Cork-O-Plast is a bonded vinyl/cork flooring by ARCO/Chemical, a division of Atlantic Richfield, combining the beauty of natural cork with a tough transparent vinyl bonded face and bonded moisture barrier underneath. *circle 210*

Jack Denst Designs
Escape to Paradise is a new collection of murals and repeat patterns in transparent and metallic inks by Jack Denst Designs. Landscapes, figurative studies, free form and geometric patterns, and architectural fascia are among the designs available on stock grounds or COM. *circle 211*

Nora Flooring
Thousands of feet have pounded Norament, a synthetic rubber flooring with a pastille texture of raised discs, at Munich's Olympic



Composition of Caruso elements



Sculpture on the wall at Alma



Designcraft showroom in New York

stadiums and Post Office an elsewhere in Europe for nearl ten years. And it takes heavy traf fic well, indoors or outdoors Norament, manufactured b Freudenberg & Co., W. German and available through Nora Floor ing, a division of Robus Products comes in 1 m. square tiles in wide color range. *circle 21*

Alma Desk and Barbara Bule Gallery
Corporate Art In Situ is a new pro gram at Alma Desk's New Yor showroom featuring its contrac furnishings complemented b paintings, graphics, weavings batik, sculptures, and photogra phy from the Barbara Buley Ga lery, Forest Hills. Exhibited art for sale, and unique decoratin problems can be resolved wit commissioned work from Galler artists. Don't forget the furniture of course. Arranged by Georg Kimmerling, Alma Northeas manager, Sherrie Udell, Alm showroom manager, and Barbar Buley, director of the Buley Ga lery. (Photography by Karin Ma gules-Eppe.)

Designcraft
When is a showroom more than showroom? When Designcraf conducts "Learning Programs for designers, specifiers, an dealers in its new New Yor showroom. A quarter of the dis play space is reserved for liv presentations and meetings. Fo the rest, Designcraft intends t update displays every fou months with new themes and ne furniture.

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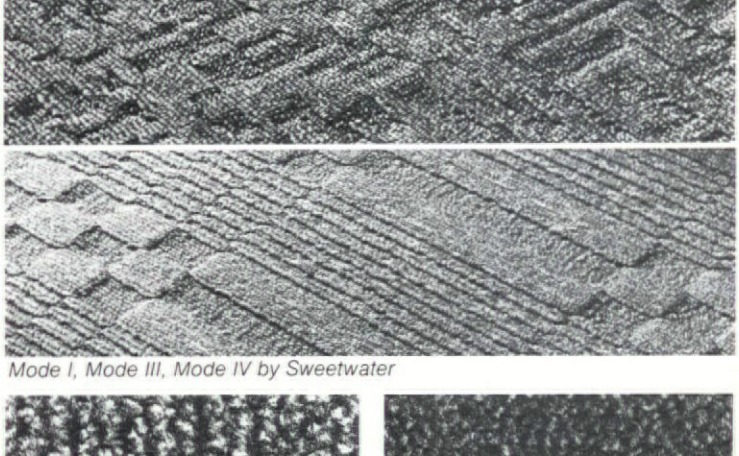
CARPET WORLD



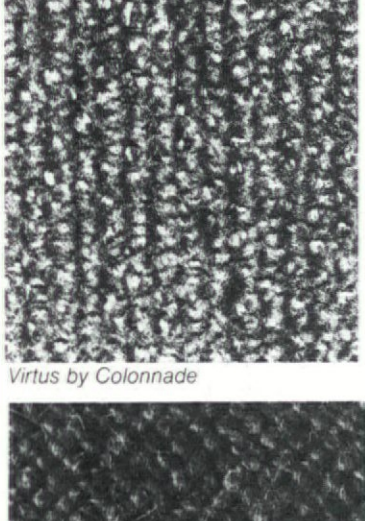
Step Nicely by Hollytex



Parfait by Hollytex



Mode I, Mode III, Mode IV by Sweetwater



Virtus by Colonnade



Award by Colonnade



Jeans by Stark

Hollytex

Show time at Hollytex Carp Mills! Presenting: Step Nicely a Parfait. Available in 19 colo Step Nicely is a cut pile Saxony 100 percent autoclave heat s nylon, treated with DuPont ZeP protective finish for soil and sta resistance; submitted for FH Certification. Parfait comes in colors, made with continuous fil ment nylon in a level cut pile, al treated with DuPont ZePel.

circle 2

Sweetwater

Not a space age music compos tion but a new contract collecti are Modes I-IV from Sweetwat Carpet Corp. Each Mode densely sculpted in relief fro Antron III stock dyed nylon in fo natural tones. All have high pe formance specifications.

circle 2

Colonnade

Two hardy introductions by C onnade Carpets, a Collins & A man Co., are Virtus, a 22-o three-ply cut and loop in Anso stocked in 10 Moresque colo ations on synthetic Durobac, a Award, a dense 45-oz. cut p velvet made in a Dow Badisc 70/30 blend of acrylic and nyl on a jute back, offered in 15 sto solid and heather colors and cu tom colors. Virtus carries a fiv year guarantee. *circle 2*

Stark

Carpet, carpet everywhere wi the total look from Stark Carp Corp. using a 100 percent wo carpet / upholstery coverin called Jeans. There are tw weights, heavier Jeans for carpe lighter Jeans, Jr. for upholste and walls. Available in six colo ways: dungaree blue, light blu gray, light beige, beige blue, a white. *circle 2*

Commercial Carpet Installation Council

Burlington Industries, a maj commercial carpet supplier, ha announced the formation of th Commercial Carpet Installatio Council, a national board of ind pendent contractor/installers, tended to help manufacturers a installers of commercial carpet researching, recommending, a dealing with changing installatio methods. Chairing the first cou cil is Richard Burgmeier, Bur meier Co., Milwaukee, Wi. On year elected members includ Jack Adams, Adams & Gre Newark, N.J., Erwin Burquis Patterson Floor Covering, L Angeles, Ca., Don Jones, Carp Workroom, Denver, Co., Jac Van Belle, John T. Van Bell Cornwells Heights, Pa.



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relax


tilt forward

More than half of our active lives is spent in a work environment... seated in offices, classrooms, meeting rooms, reception areas, etc.... working, studying, waiting. Until now, few chair designs have attempted to deal scientifically and aesthetically with the special requirements of the working person. OPEN AfK B.V. is professionally and socially committed to the design and production of advanced furniture concepts which make a contribution toward fulfilling the working person's psychological, behavioral, functional, and aesthetic needs. And Vertebra, a new OPEN AfK concept, is the first total seating system designed specifically to fill that need.

Designed by Emilio Ambasz and Giancarlo Piretti, Vertebra is an exceptional design achievement. Ergonomically conceived to react with your spinal column, Vertebra is the only seating system which changes configurations automatically to support you in any posture your body may adopt. Unlike other seating concepts, Vertebra requires no manipulation of levers or adjustment of manual controls to attain the "ideal" posture. With Vertebra all postures are ideal.

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The anatomic configurations of seats and backrests on all models result from careful design application of extensive orthopedic and vascular research. Optimal body weight distribution and unexcelled sacro-lumbar support are assured without inhibiting blood circulation. Vertebra's support and response to activity are so natural and automatic, that the user loses the awareness of being seated. It insures the user's comfort, efficiency, and sense of well being.



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Krueger's more than 30 years' experience as a manufacturer and distributor of institutional and contract furniture products qualifies it uniquely to produce and distribute the Vertebra Seating System and other OPEN AfK design concepts in the United States and Canada. Contact Krueger for more information.

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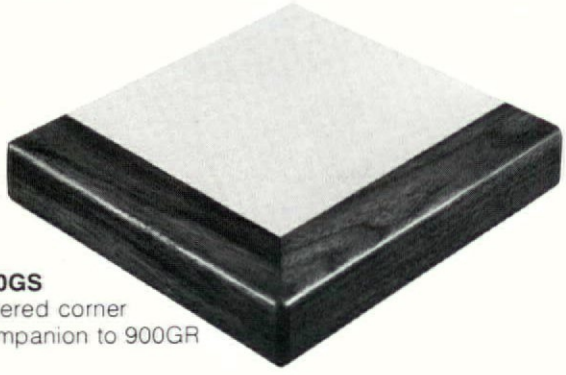
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Just Some
of our Laminated Plastic Top designs



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Oak or Walnut inlay edge



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Mitered corner companion to 900GR



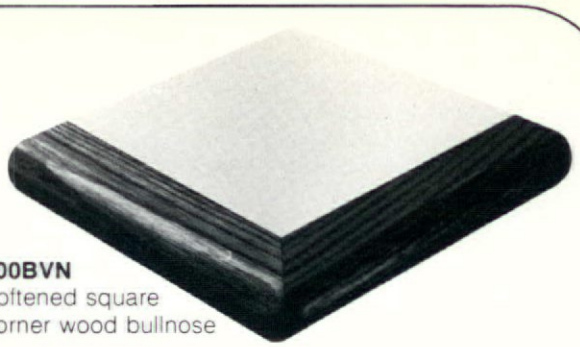
900GX
3/8" wide Oak or Walnut framing



Mark 50
Brown or black super-hard plastic edge



9A
Oak or Walnut shaped edge



900BVN
Softened square corner wood bullnose



900BVNR
Complete bullnose wood edge



900A
Contoured wood edge flush with laminate



3000
Impact absorption vinyl edge



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Square corner self edge

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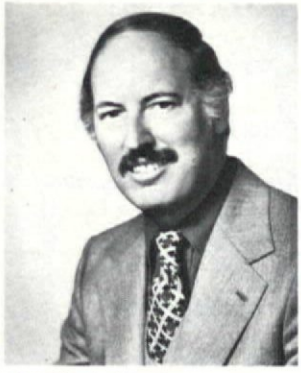
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The Hexter 19th Annual "Interiors of the Year" Awards.

First Award Winner: Non-Residential

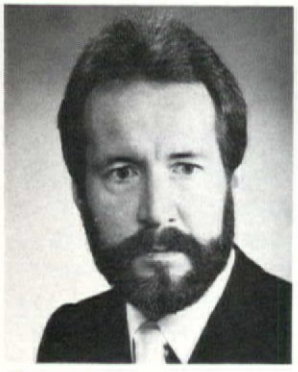


Sanford Hanauer
Sanford Hanauer
Assocs., Inc.
Syosset, L.I., N.Y.



For the Branch Office of the Heritage Federal Savings & Loan Association in Huntington, L.I. N.Y., selected by the Jury because of its enormous thought and care, its pure design and its consistency in the use of color and design elements.

First Award Winner: Residential



Robert M. Ledingham
Robert M. Ledingham, Inc.
Vancouver, B.C., Canada



For a multi-level Entertainment Environment in Vancouver, B.C., selected by the Jury because it transforms pedestrian architecture into an exciting interior of great elegance with no jarring elements.

Honorable Mention:

Non-Residential

Stuart Glass
Stuart Glass Assocs., Inc.
New York, N.Y.

Robert DiLeonardo, A.S.I.D.
DiLeonardo's Interiors, Inc.
Cranston, R.I.

Peggy Nye
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Candela
Coral Gables, Fla.

Residential

Georgia Roulo
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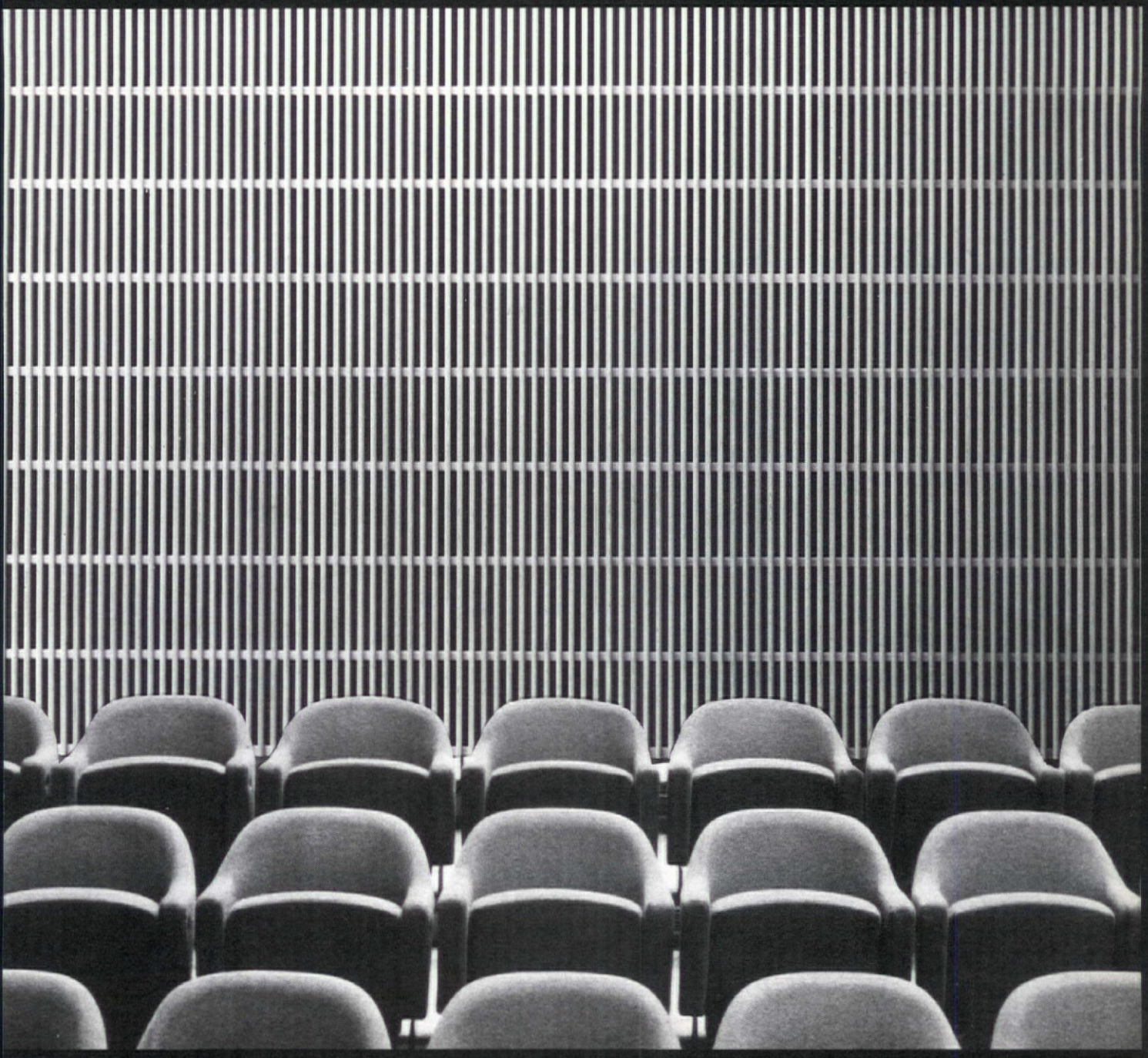
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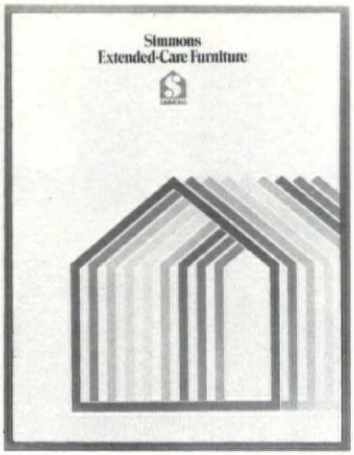
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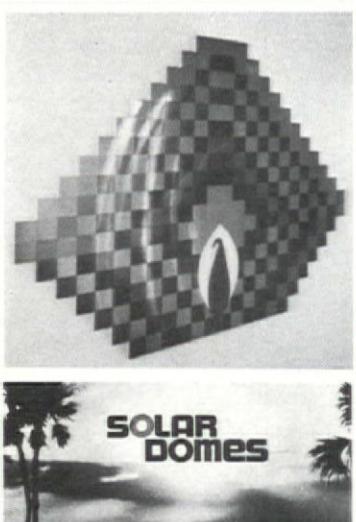
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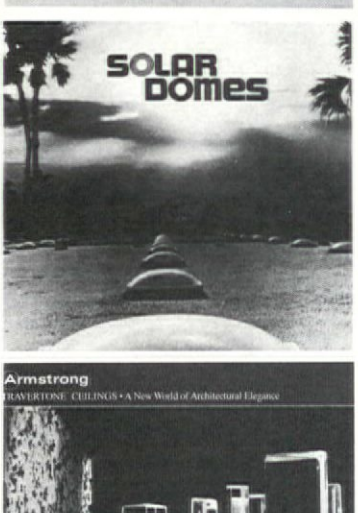
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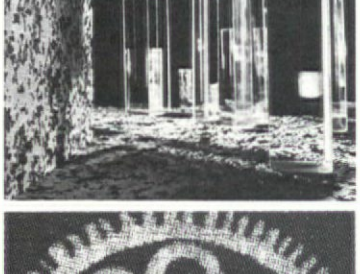
A 22-page catalog of extended-care furniture has been published by **Simmons Commercial Products Co.** The catalog details five new furniture groupings, and features, among other things, several models of bedside chests, cabinets, side chairs, and beds. *circle 215*



A full color brochure describing and illustrating **Keystone Corporation's** process for adding color to stainless steel is now available. The brochure outlines the technique involved, and also describes some various uses such as household appliances. The process, known as Kolorin, is available in four basic colors plus black, with variations on those colors. *circle 216*



Acrylic and polycarbonate skylights, manufactured by **Faulkner Plastics, Inc.,** allows both residential and commercial buildings to utilize natural lighting. Faulkner skylights are offered in a wide range of styles and sizes. Manufactured from clear Plexiglas and Lexan sheet, as well as a variety of translucent whites and colors, the domes are reportedly very weather resistant, and can be used in all climates in the U.S. *circle 217*



A brochure from **Armstrong Cork Company's** Architectural Ceilings Systems Division details that company's complete line of Travertone Ceilings. The 16-page, full color brochure describes the variety of designs, and the acoustical, fire-resistive and light reflective properties of the mineral-wool fiberboard. The line includes six designs that are available in a variety of sizes in tile and lay-in panel form. *circle 218*



Carpet Imports has a four color brochure on their durable line of Mayatex sisal carpets and tapestries. Mayatex has a class A flame spread, and is reversible for wall covering or latex coated for floor covering. It is reported to be virtually impossible to wear out, static free, and vandal proof. The floorcovering can be used in high traffic areas as it shows no traffic pattern, and will repel soil, cigarette and match burns. Specifications and installation procedures are included. *circle 219*

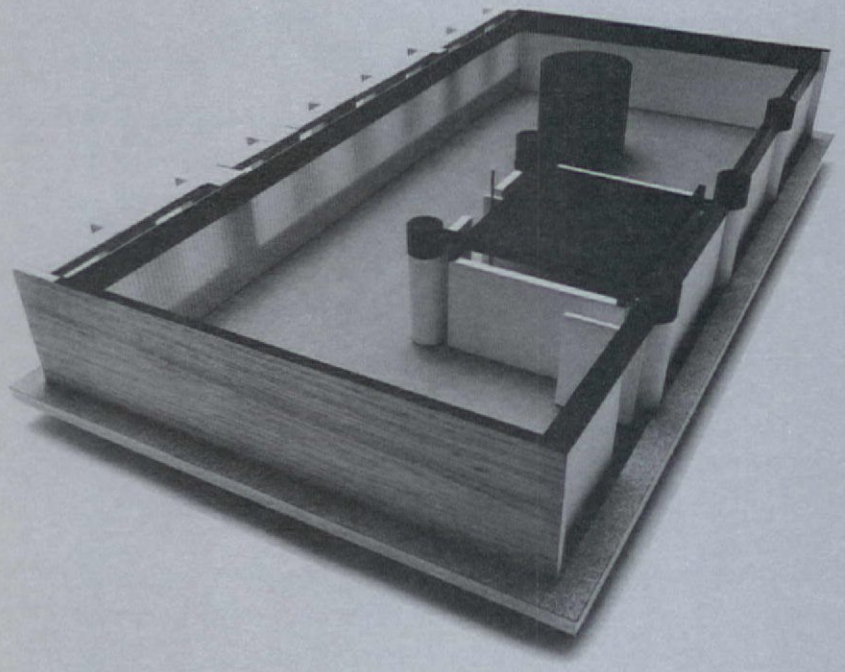
Masonite Corporation's full line of decorative interior panelings is described and illustrated in their new 28-page brochure. The prefinished hardboard panelings, shown in color, are designed fo all types of residential and com mercial applications. Include are the Brick Design and Marbl tone panelings, the Historic Co lection, as well as the Natura Forester, Tradition and Featu series. Also described is th Flame Test paneling, designed meet fire code standards for wa covering in commercial, instit tional and high-rise buildings. *circle 22*

Keller Products, Inc. manufac tures a complete line of "Exact Matched" moldings. The firm als produces engineered wood lam nates and molded plywood. Th 1977 full color catalog outline Kellers capabilities with thes various products and service The firm produces moldings tha exactly match the finish an thickness of panelling or an available covering, and produce them on wood, metal or plast substrates. Standard finishes in clude woodgrain, linen, marbl textile and vinyl. *circle 22*

The ability of Eckoustic Fun tional Panels (EFPs) to reduc background noise and reve beration in restaurants, office schools, hospitals, industrial fa cilities, etc., is detailed in a page illustrated brochure ava able from **Eckel Industries, Inc** of Cambridge, Mass. These pan els, utilizing acoustical construc tion, allow rapid installation, an also enable the EFP's to be a tached in a uniform pattern o walls and ceilings. The brochu covers the construction of th standard EFPs, comprehensiv specifications, laboratory te data, acoustic insulation speci ics, and standard finishes for no mal situations and special fi ishes for corrosive environments *circle 22*

The **Energy Management Guid for Light Industry and Com merce,** published by the Depar ment of Commerce, describe some simple methods by whic managers of small businesse can analyze their energy use an achieve energy savings. The 2 page guide is intended for thos businesses whose primary use energy is for heating, lighting an refrigeration. The guide is ava able for 70 cents per copy, and discount of 25 percent is offere on orders of 100 or more copie Write: Superintendent of Doc ments, U.S. Government Printin Office, Washington D.C. Speci SD Catalog No. C13 11 120.

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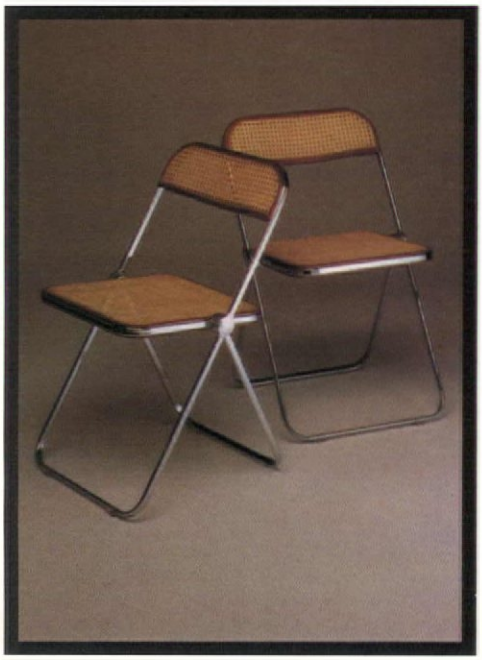
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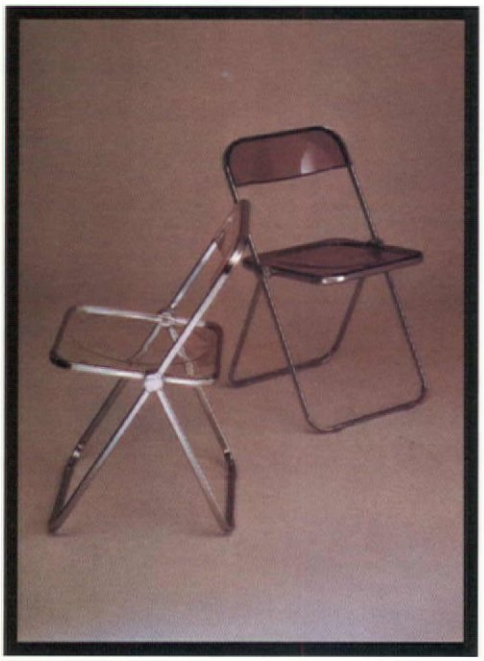
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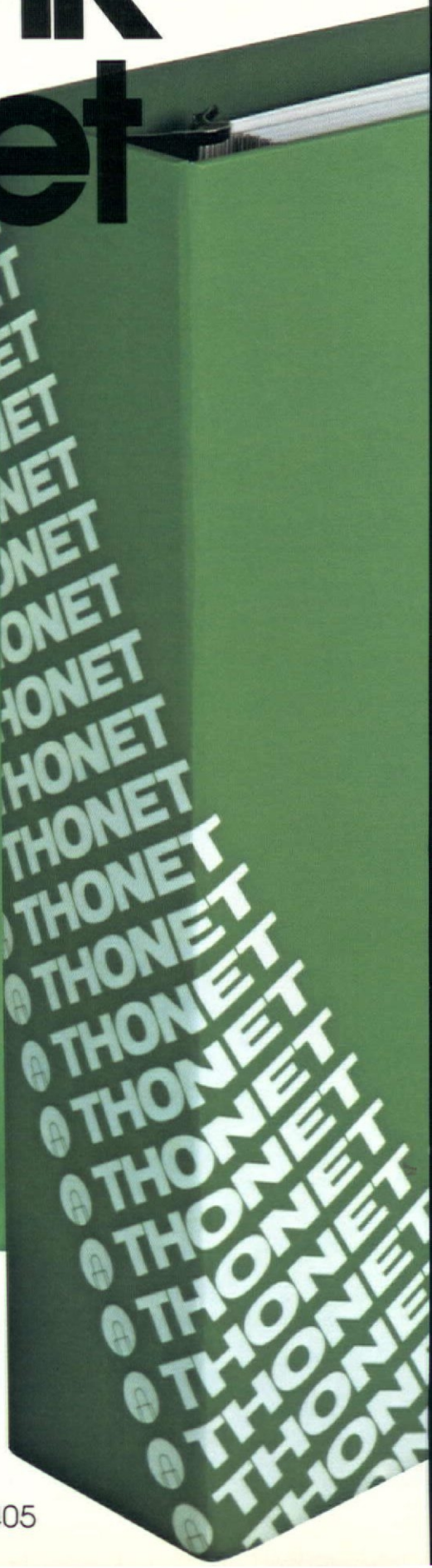
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Photographs reproduced from back issues of INTERIORS:
At right: Russel and Mary Wright, design partners, in 1944.
2nd photo: At Dragon Rock, raised section of stone-floored living room.
3rd photo: Sculptural chair Wright designed in 1932.
Bottom: Living room in the Wrights' Park Avenue apartment, 1943.









REMEMBERING **RUSSEL WRIGHT**

Russel Wright's death last December—at 72 of a heart attack following a year's battle with cancer—recalled the heyday of the handful of industrial designers—Loewy, Dreyfuss, Deskey, and Wright—who once exerted more influence on American taste than the architects of the modern movement. It was an era when the design obsessions were mass-produced products rather than environments, and functionalism rather than the quality of life, and today its ideals are so outdated that the original famous four are remembered only for their most successful artifacts.

Russel Wright's was the rimless, scoop-edged dishware which still looks as good today as it did in 1937, when the Steubenville Pottery Company made the first pieces.

He was born in Lebanon, Ohio, the son of a country judge and descendant of two signers of the Declaration of Independence. Early aware of his artistic talent, he studied under Frank Duveneck in Cincinnati and Kenneth Hayes Miller in New York at an age when most of his contemporaries were in high school. Because Princeton was a family tradition, he entered it at seventeen, but only to design sets for the Triangle Club musicals, to direct the Intime Playhouse, and then to drop out to assist stage designer Norman Bel Geddes. After serving as stage designer/manager for the Theatre Guild, the Group Theatre, and the Neighborhood Playhouse, and taking a course in architecture at Columbia University, he set up a workshop to manufacture theatrical props. Soon the workshop was making furniture and accessories—f decorators, then stores.

The tall, spare, soft-spok Wright was a suddenly we known industrial designer by t time he met dark-eyed, willo Mary Einstein, a cousin of t physicist. She was already a t ented designer in her own ri and their subsequent marria was a working partnership u her death (of cancer in the fifti Incidentally, it appears that not branches of the Einstein fam were as indifferent to conventi as Albert, and the courtship w carried on against obstacles, c minating in an elopement.

Wright designed not only t phenomenally successful Russ Wright dinnerware, but "Ame can Modern" mass-produced fu niture, spun aluminum dining a cessories, lamps, potter silverware, and later fabrics, au upholstery and the first plas dinnerware; also offices, store showrooms, industrial exhi tions, displays. For a few years the forties, co-principals in his d sign/manufacturing/marketi firm were Irving Richards and E gene Morgenthau, future foun ers of Richards-Morgenthau.

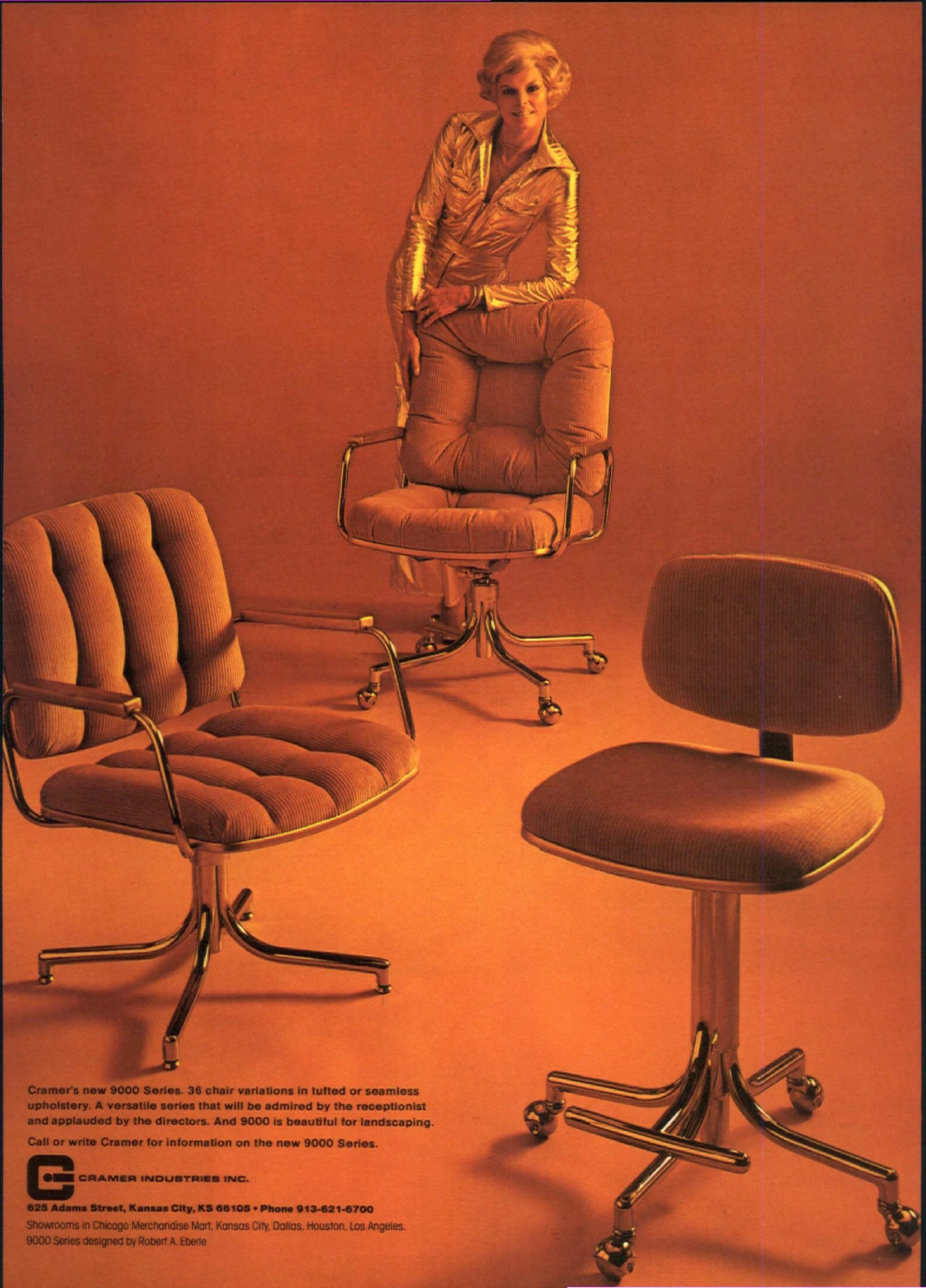
In the fifties Wright began second career as a consultant the Federal government, first u dertaking a crafts and produ survey and training program f Taiwan and Thailand through t International Cooperation Admi istration, and then a park desi program for the National Par Service.

While some of his mass-pr duced furniture was almo clunky, and his innovation bleached wood is remembered a gimmick of the era, his potter his cubistic silverware exhibite by the Metropolitan Museum, a his famous chair first custo made by Alavoine in 1932 and s in the Museum of Modern Art collection, are reminders of h sculptural training and wonde of sensitivity.

In discussing interiors, he f cused on practical maintenanc paid tribute to Japanese subtle and respect for nature, and use such Far Eastern materials as w ven straw. His interiors were a mirable on more serious ground however. Both his Park Avenu apartment of the forties and h Garrison, New York house-cu nature preserve (begun in 195 were architecturally dramatic. H called the country house Drag Rock, sited it on the edge of a fo est-framed, rock-bound rese voir, literally cut some of it out living rock, and designed it as pa cave, part amphitheater, part hi top eyrie.

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SPECIAL REPORT

VENETIAN BLINDS



Hunter-Douglas blinds in Commerce Court Building, Toronto

The Venetian blind has grown up. After an excessively long adolescence, and one rather associated with a tinge of unattractiveness, the VB has struggled out of its cocoon, and is now seen displaying its finery in the smartest locations. VB's and window shades: their very names instantly relegated them in the mind's eye to seedy hotels and drab, 1950-ish offices. However, with the advent of the currently fashionable minimal window treatment, blinds have made a debut worthy of Brenda Frazier.

Perhaps even more popular than the VB are its remote ancestors, split bamboo shades. One cannot walk many city blocks without seeing them enjoying choice showcase treatment in any number of shops. Bloomingdale's is reported to have trouble keeping them in stock. Due to the tremendous influence of the so-called natural look, replete with sisal rugs, sanded floors and wood furniture, it was inevitable that bamboo slats should replace traditional curtains. Not only is the look a more harmonious one, but the upkeep is far less troublesome. The bamboo or wooden blind, however, does not have the same powers of adjustment as the VB. The width of the slats, ranging in size from matchstick to ½ inch, is what regulates the control of light, and this remains constant.

It is more or less certain that . . . they were not invented in Venice

The exact history of the VB is unknown, but it is more or less certain that since they are not known as Venetian blinds in any language other than English, they were not invented in Venice. Marco Polo is said to have brought the idea from the Far East to Venice, and then Venetian merchants began distributing them throughout Europe. They were fashionable on and off at various periods in different countries. Primitive prototypes can be cited in Egypt, (where crude curtain reeds were pictured in ancient tombs), and also in medieval India, where water was dashed onto the screens so that evaporation caused by air currents would produce a cooling effect. Blinds constructed of wooden laths or slats are known to have appeared in Spain during the 17th Century, but although they could be rolled up, the slats themselves were not adjustable.

The louvre window, very popular during the Renaissance, was yet another step toward the eventual VB. Slats were set at an angle, thus permitting ventilatio and the escape of smoke, b were fixed within a frame so th they could not be raised or lo ered. One theory has it that in th 18th Century, a shipwrecke Frenchman in the West Indie whipped up a blind of slats tha could be tilted open or closed, b not raised or lowered. The comb nation of both probably too place in the middle of the 18t Century in France, via an artic on the improvement of windo jalousies written in 1757. The fir American patent for VB's wa granted in 1835, and they wer highly fashionable during the Vi torian era.

The use of color is not some thing terribly new to VB's. B 1919, blinds had already ad vanced in such areas as col choice, (although limited) widt of slats, scale in regard to windo size, and tapes could be wove into patterns of two or more co ors. Cords and tassels provide diversified color interest, and wi dow head boxes could be embe lished in a manner to fit the de sign.

LouverDrape Inc., which ha been furnishing fine offices an commercial developments world wide with vertical blinds for th past twenty-five years, and is no offering a residential line as we has a vast array of imaginativ vertical blind products. Vertic blinds eliminate the dust proble associated with the tradition horizontal blinds, and Louve Drape reports that vertical blind equipped with rigid vinyl louver require 1/5 the cleaning mai tenance. The vertical blinds offe directional light control, and als control of exterior heat. Louve Drape also noted that a 7 ft. by ft. window can allow enough hea into an office or home to requi approximately a ton of air-cond tioning for that one window alone The amount of heat transferre into a room will, of course, var with the type of window coverin used. The standard rule in choos ing a blind for this purpose is tha the lighter the color, the more e fective the heat reduction. Th material used in louver construc tion should also be as opaque a possible. When the louvers ar closed, 75 percent of the heat en tering the glass is reflected bac out. LouverDrape also offers grooved louver which enable one to slice up strips of wallpape or fabric, slip them into th grooves, and thus transform th blinds into whatever pattern h wishes. A mirrored effect can b achieved by the use of reflectiv louvers.

continued on page

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VENETIAN BLINDS

continued from page 76

"House and Garden" noted in November of 1919 that the VB was "altogether the most flexible and manageable medium going for governing the volume of light entering a window." Well, some things never change. A recent report from Levolor Lorentzen Inc. states that venetian blinds have long been accepted as the most practical interior window covering because their adjustable slats permit the most complete control of light and privacy. This does seem to be the final consensus of opinion. Although the old venetians fell into disfavor with the public for a variety of reasons, during the Sixties an exciting new adjustable slatted blind was introduced to America by Levolor Lorentzen. The new blind featured sleek, one-inch wide aluminum slats which came in many colors and had slender, color-coordinated control cords which replaced the hard-to-clean wide tapes. The slim, clean lines and wide color range of these blinds attracted architects and interior designers, and have since been experiencing widespread



Blinds: Levolor Lorentzen

use in all types of commercial—as well as residential—installations. Today, the Riviera™ is available in more than 150 colors, may be ordered with multi-colored slats to create stripes and graphic statements, and as they are made to order, can be produced in any shape or size.

The most popular tilt control is the clear plastic rod, although Levolor also offers cord and motorized tilt controls. The motorized controls are usually employed where the blinds are very large, or situated in difficult to reach locations. Hunter Douglas Inc. generally supplies motorized blinds in sizes up to 375 square ft., but also custom engineers for larger installations. The company recently installed massive, 1,000 square ft. motorized blinds in the Commerce Court Building in Toronto.

Commercial applications include the blinds used alone or with glass partitions to divide areas between offices, or public areas from conference rooms, permitting an open atmosphere when privacy is not required. In cases of poor window placement, blinds have been used aesthetically to cover entire walls. Lighting can be used behind the blinds for dramatic effect as well. Levolor reports that one restaurant in particular used the blinds as wall hangings to both camouflage badly placed windows, and as an integral part of the decor. In this particular case, the blinds were also draped in an arch (with top and bottom both affixed to the ceiling) over a service area strictly for the decorative effect.

Last fall, the Riviera Tiltone line won recognition from the Resources Council Inc. because it permitted the use of bright color on the interior side of the slat, while the window side was off-white thereby maintaining exterior building appearance. Levolor engineers developed a special head channel to adapt to the many angled windows for Pennzoil Place in Houston, and a time-clock controlled tilt mechanism was developed for the Lehman Wing at the Met in New York to protect its valuable art collection from sunlight. The company does not produce and market a complete vertical package, as engineers have not yet developed what they consider a perfect vertical system.

Hunter Douglas Inc., producers of "Fexalum" blinds, which are custom made for each installation, also has a between-glass system where narrow, 1 inch Flexalum blinds fit inbetween the panes of a dual-pane window. These blinds remain in a permanently lowered position, open or close either manually or by motor, and maintain a uniform exterior building appearance. When open, the blinds are practically invisible, and when closed, provide complete privacy and facilitate energy savings.

Special purpose blinds from Hunter Douglas, such as those used at Skidmore, Owings and Merrill's 9 West 57th St. Building, are furnished with self-compensating tension wires which hold the blinds parallel to the windows—thus overcoming gravity problems associated with slanted windows.

"The roller shade attached to a casement window is a decorative abomination and need not b considered." So stated a popul shelter magazine during th teens, and while this may still ho true, it clearly illustrates that wi dow shades have indeed come long way.

The Window Shade Manufac turers Association reports th there are generally two types window shades—translucent an room-darkening. The type cho sen should reflect the use of th room. Translucent shades w temper light in an office witho creating a really dark effect, whi room-darkening shades are mo suited for hotel and hospital app cations where street light and luminated signs might kee people awake. The WSMA als has textured fiberglass-bas shade cloth from the Brenema Company and Stauffer. Thes translucent pattern weaves boa fire-retardancy, a wipe-clean su face, and excellent hang-straig talents. A Comfort Shade, offere by Joanna Western Mills, allow one to see out, but preven people from seeing in during th day. Constructed of a fiberglas mesh, the decorative lattic weave shade cuts glare and r duces solar heat penetration, y maintains a constant air flow.

Recent independent scientif tests made at the Illinois Institu of Technology in Chicago, und a grant from the WSMA, show th window shades can save up to percent of the costs of heatin and cooling.

Vertical blinds made of shad cloth from the Graber Compan have been recognized to wo well in both the contract and res dential field. The blinds are co structed from vanes of windo shade cloth, which can be cut any length, and can be wall ceiling hung. The vanes rota 180 degrees, stack compact vane-on-vane, pull back to th right or left, or can be opene from the center like curtains. Em ily Malino, ASID, used floor-t ceiling shade cloth vanes in dec rating an office at Doyle Dan Bernbach, which not only adde perfect light control, but aided concealing radiators and a vents. Shade cloth verticals off a marvelous palette, ranging fro neutrals to quite strong colors.

Shades, venetian blinds (bo vertical and horizontal) and w ven wood blinds and shades a also available from Bernard Fre erick Inc. and Weavers Doma Ltd./Window Modes, Inc. L zano-Fisher, Inc. carries ver cals, woven wood blinds an shades, and a line of verticals offered by Stacy Vertical Blind Inc.

RICHARD ZOEHRE



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Sirocco—Square



Mirage—Plain



Oasis—Circle



Sand Dunes—Wave

Marvelously Multi

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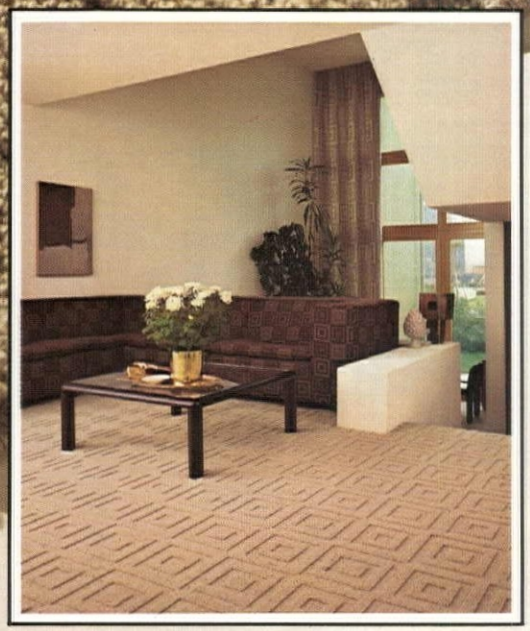
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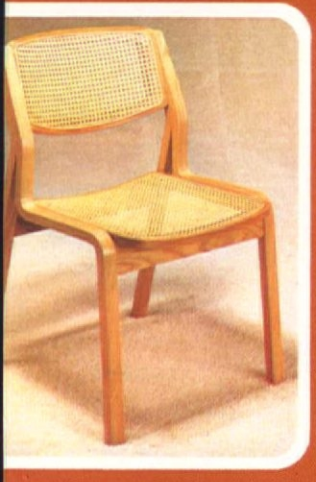
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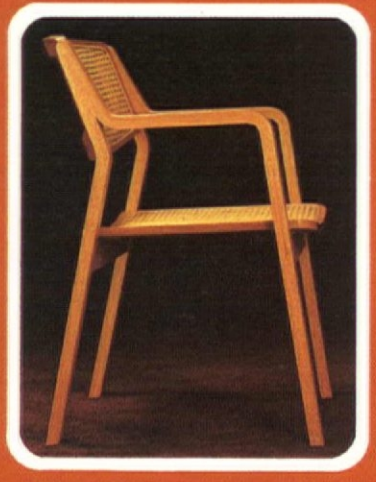
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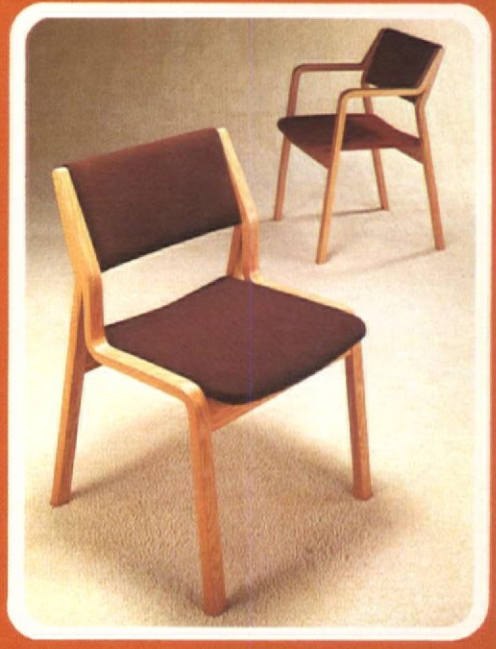
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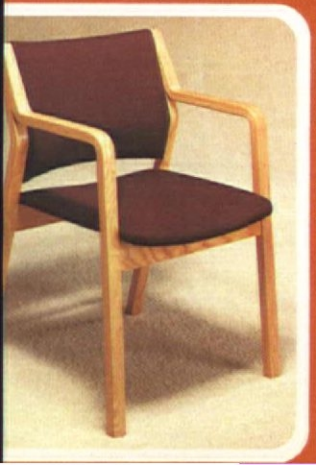
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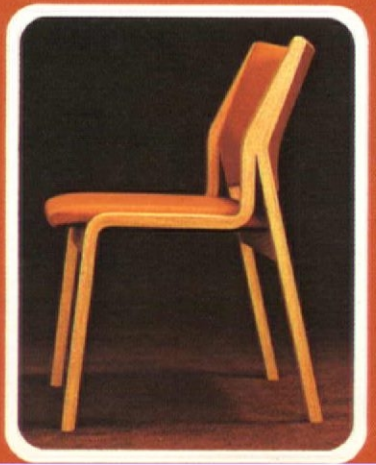


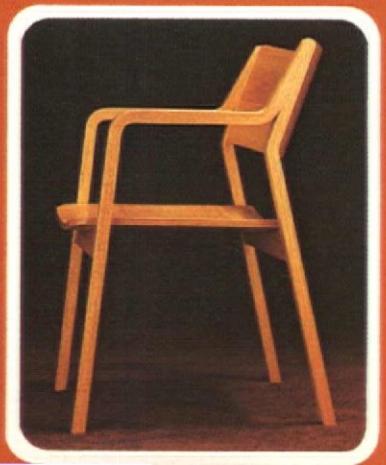


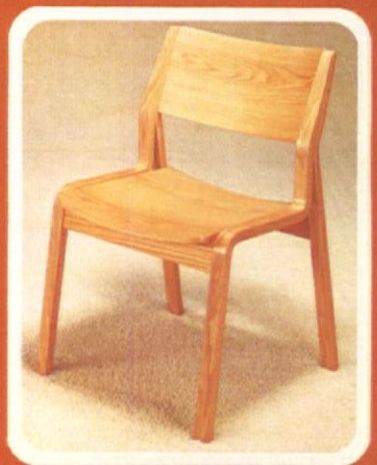


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A VOLATILE ISSUE: CALIFORNIA FIRE LAWS

BY LAFE HILL

The situation is spinning itself into ever-widening complexities

In California, on-again, off-again, now on-again flammability legislation, which some foresee as a sign of things to come for the rest of the nation, has been causing a trifle commotion, if not outright panic, among furniture manufacturers, wholesalers and interior designers alike. In fact, the editors at *Design West* admit that "reporting the facts simply and accurately has become more and more difficult as the situation spins itself into everwidening complexities."

Simply stated, though, the state law—California Bureau of Home Furnishings Bulletin No. 117—requires that all component parts of *new* upholstered furniture, the fabrics as well as the fillings, must individually pass a Federal flame-resistance test (191-53) that was first brought into existence in 1953 as a consumer safeguard in wearing apparel, then carpeting and mattresses, and now furniture. Or more simply yet, nothing, when held over a flame at a 45-degree angle for 1 second, can catch on fire. (Reupholstered furniture, for some reason, is exempt from the ruling, unless, again for some reason, it passes from one owner to another.)

Now when the state-wide law was first passed back in August of 1972 and signed by then-Governor Ronald Reagan—some, like architect/designer Norman DeHaan, say as a result of public awareness brought about by another California product, "The Towering Inferno"—the industry was not overly concerned. Indeed, at a symposium held in the fall of 1975 at the Press Conference of the Southern Furniture Market Center in High Point, North Carolina, the general consensus, among the experts anyway, was one of, "Oh, well, this too we can live with."

Bob Bratturd of Martin/Bratturd Inc., for one, said: "Compliance with No. 117 will, in no way, impair the design, comfort and/or functional quality of any item we manufacture." He did, however, admit that, out of necessity, it would increase prices for treated materials by at least 5 percent, a price increase, he further noted, that would be, of course, passed on to the designer.

At the same time, though, Kay Stewart of Isabel Scott/V'Soske reported that nearly 99 percent of her company's fabrics wou pass the flammability test witho any special treatment. And Fre Hess of Kiesling-Hess, the cor pany that will, for those that don treat them for as little as $1.25 yard, concurred. "Virtually a fabrics used for upholstery co ers meet, or exceed, the reg lations. The regulations," he to the designers, "pose no threat your creativity."

However, back in Californi where designers have had se eral months now to cope with th new ruling, some slightly differe sentiments are being voiced.

Sitting in her Melrose Avenu office in Los Angeles, Sally Sirk Lewis, the terribly-talented-dec rator-turned-furniture-designer, notes that the only good result the new law was increase sales—before its implementatio "We got a lot of last-minute o ders," she recalls. "It was th day-before-Christmas kind thing."

It was also a headache, sh moans, explaining the addition detail involved in specifyin flame-retardant materials and l bels, not to mention a finishe piece price increase of about percent. "The state promised th the law wouldn't cost us muc more, but the suppliers took tr mendous advantage of us ar raised the cost of these materia by 20 to 25 percent," claim Sally's husband Bernard, th business brains behind the Robert Scott operation.

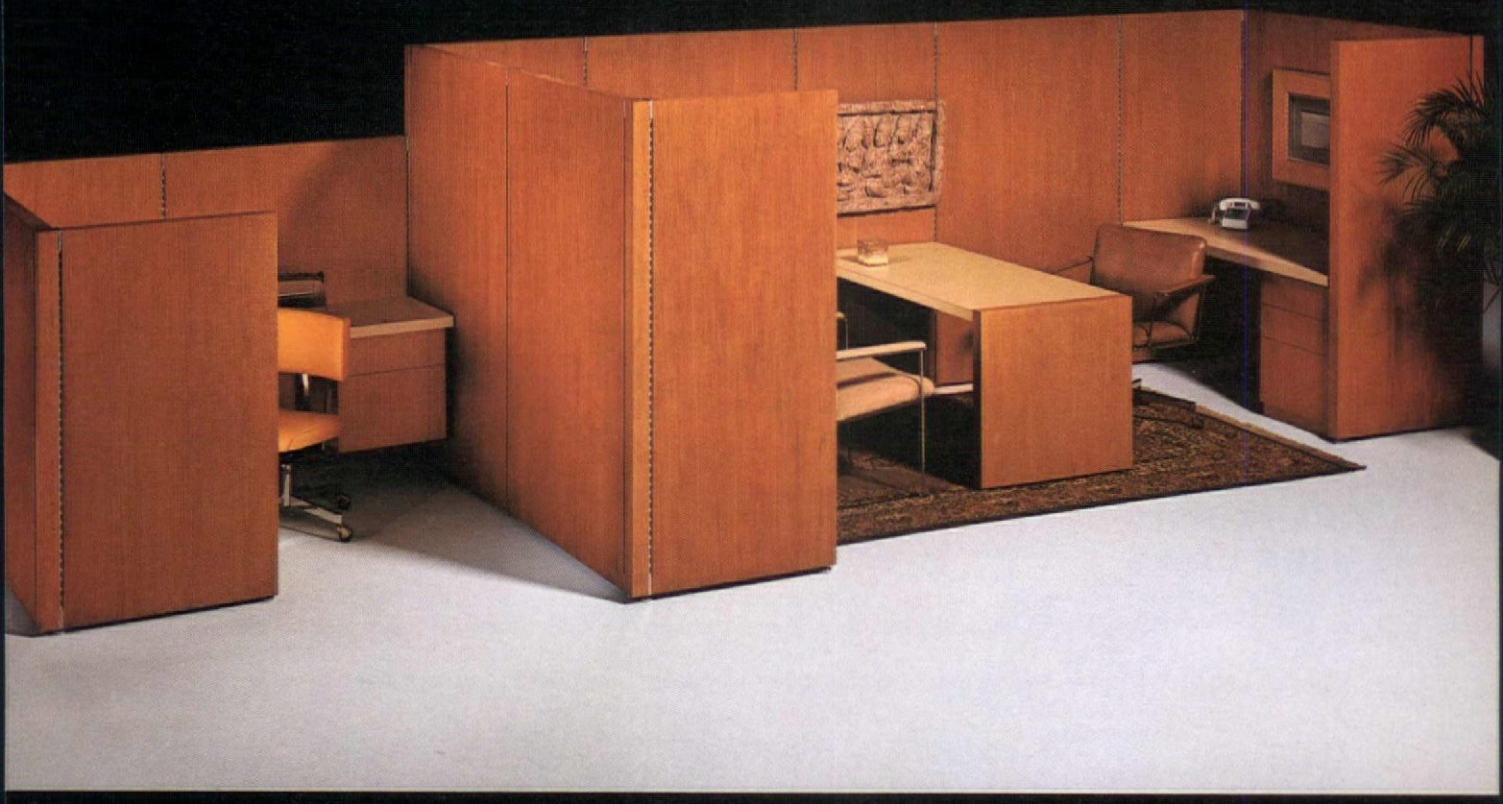
Meanwhile, downtown on W shire Boulevard, at the headqua ters for the California-based d sign firm of Cannell & Chaffi Inc., contract director Bruce A chibald confirms that the new la not only increased prices—in h case, from 10 to 25 percent—b it also limited his selection of m terials. "A number of fabrics sir ply didn't pass the test," he says

"Sure, it has screwed up n budgets," admits San Francisc designer Joyce Vagasy, "but hasn't hindered my design." As designer of fabrics herself, sh concedes, however, that son fabrics take more kindly to th chemical flame-retardard pro ess than others: wools, for i stance, do, while velvets, for on don't.

The fire law does have a tr mendous impact on the designe complains Los Angeles' Ade

continued on page

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One solution: get people to stop smoking?

CALIFORNIA FIRE LAWS

continued from page 84

The interior designer is responsible, under law, to see that fire codes are met

Faulkner, a woman who does considerable contract work, for everything from savings & loan companies to Circus World. Moreover, she can't see why there isn't an alternative. Her suggestion? Well, either invent a self-extinguishing cigarette or, more unrealistically yet, get people to stop smoking. "I don't see why," she declares, with some justification, "that all nonsmokers have to suffer because a few smokers choose to light up in bed.

"What with the new taxes and now the fire laws—next the law suits resulting from these regulations—we'll probably be forced to get back to what I've always thought was a good idea anyway, that is, living in caves," she chuckles.

For the furniture maker, though, the situation seems to be no laughing matter. At least that's what Genia Logan, the PR gal to the California Furniture Manufacturers Association, says. "Price is a very important part of marketing," she explains, "and this new law has put a lot of manufacturers in California in a very difficult position."

However, it not only affects those within the state. It also presents a burden to those producing outside the state, for consumption within the state, she states. "It's difficult," she notes, "for a manufacturer elsewhere to segregate product going to California, much less set up a separate production and pricing schedule."

And the situation is not any better for those outside the country either, she says. They, if they want to sell in California, must produce and price their product for all the states on the basis of the one western state—and some, as she says, have chosen to avoid U.S. sales altogether. (Another inside source, reluctant to name names, let alone her own, admits that some of these manufacturers, both domestic and foreign, have, because of the fire law, actually backed out of their leases for showroom space at LA's new Pacific Design Center.)

Then, too, adds Ms. Logan, it is the interior designer who is responsible, under law, to see that the fire codes are met. "So the designer," she says, "must know a great deal about the product in order to specify it with any degree of consciousness."

Some designers, though, have found it easier to work around the problem—or to simply ignore it.

"I check to see that things are flame-proof," says LA's young Michael Bolton, "and then, to be perfectly honest, I just close my eyes and go ahead."

To get around the ruling, however, Adele Faulkner finds herself reupholstering more furniture these days. At the San Francisco branch of the internationally based Dale Keller Associates, project designer Paul Draper explains that much of their furniture is made in Hong Kong for clients outside of California. "When it is brought into the state," he further explains, "our clients bring it in themselves—and then usually as used furniture. So, you see, we've essentially never paid any attention to the law."

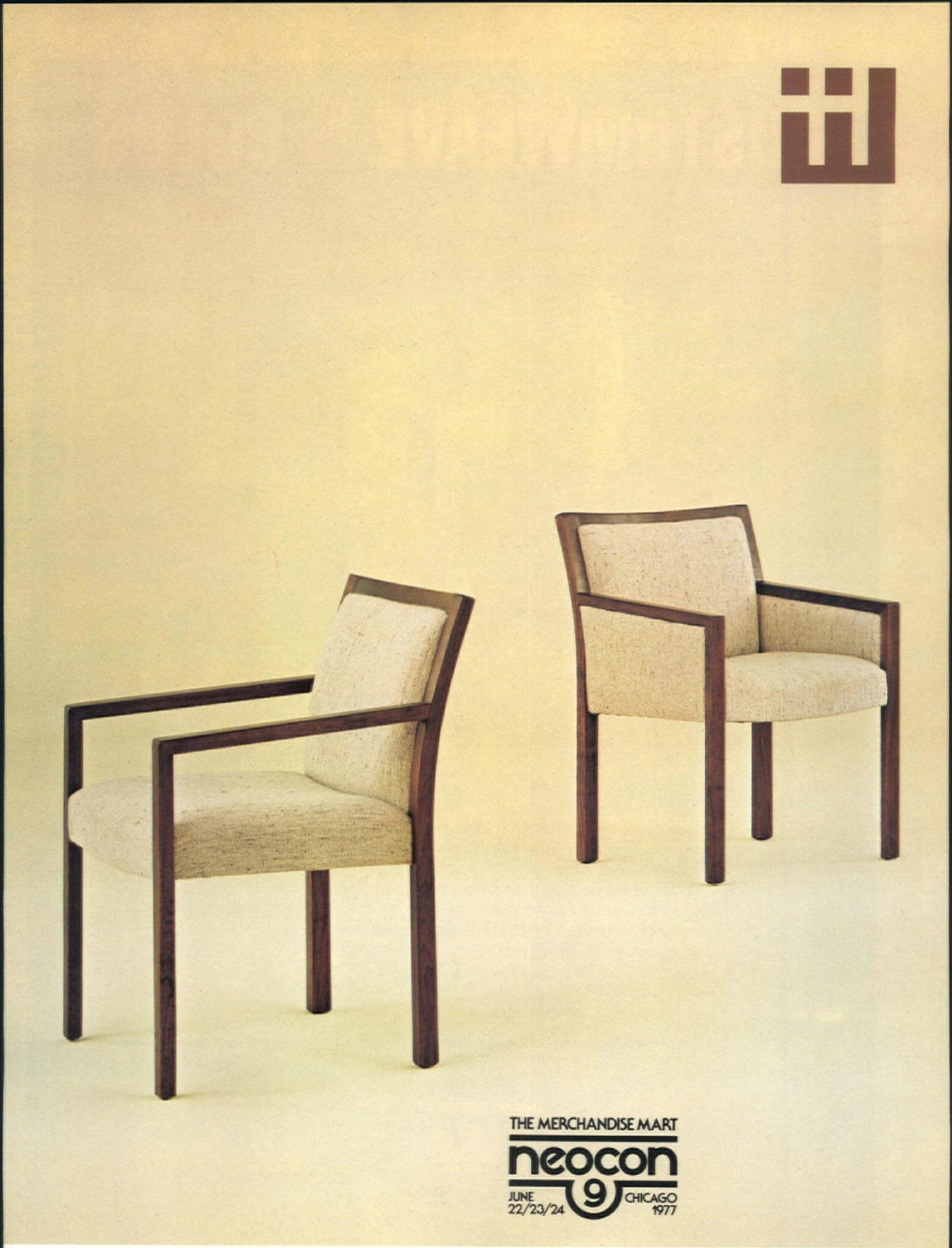
Neither does Christian Neilsen of San Francisco's Axiom Designs, mainly because the law, during the first couple of years anyway, existed in such a haphazard way. Besides, he says, it's a rather silly law. "I mean, if there's a fire, what do you do? You try to get out," he says. "Besides, you don't die from the fire. You die from the fumes and expecially from the fumes of all this treated material."

At the same time, there is, in San Francisco, a designer with a cooler, if not older head, a designer who, even before the existance of fire laws, had everything he used fire-retarded. "It's the equivalent of having it scotchguarded," says Blair Bowen, explaining that the regulation, as he sees it, is a necessary evil.

"Without it," he says, "we're going to lose an awful lot of people. There's no question about that."

Indeed, Joyce Vagasy believes, too, that when all is said and done, the law is a wise one. "You can never be too safe," she reasons. "In addition I think that modern chemistry will be able to solve any problems concerning fire-retarding, and the manufacturers will just have to figure a way to make it economical from the beginning.

"In other words," she concludes, "if the industry has to live with it, then we'd better either lick the problem or sit back and be in for a lot of trouble."



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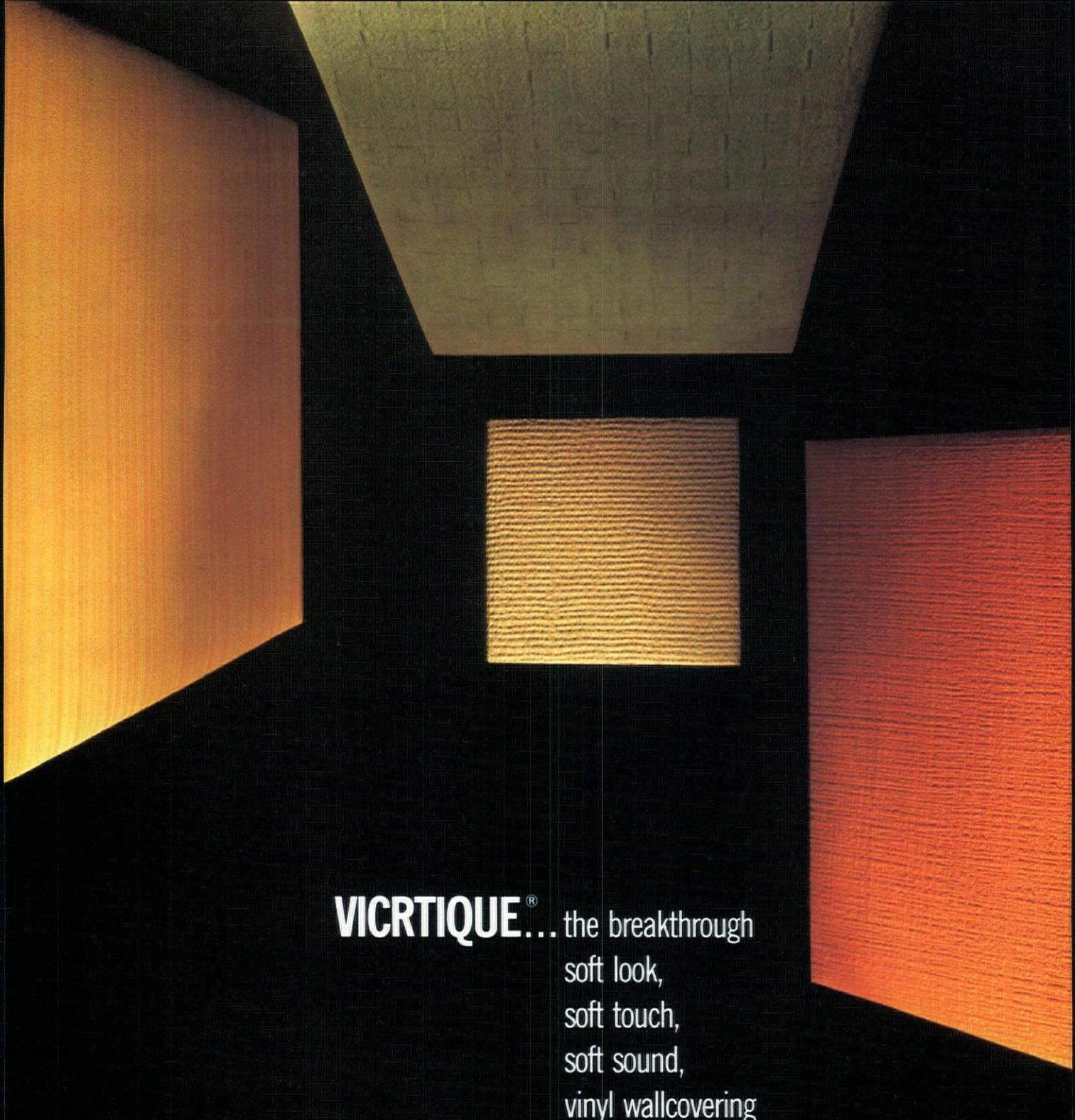
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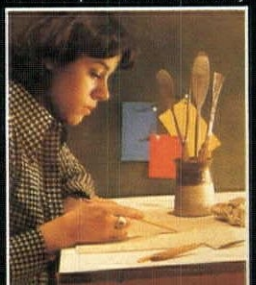
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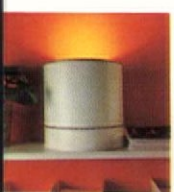
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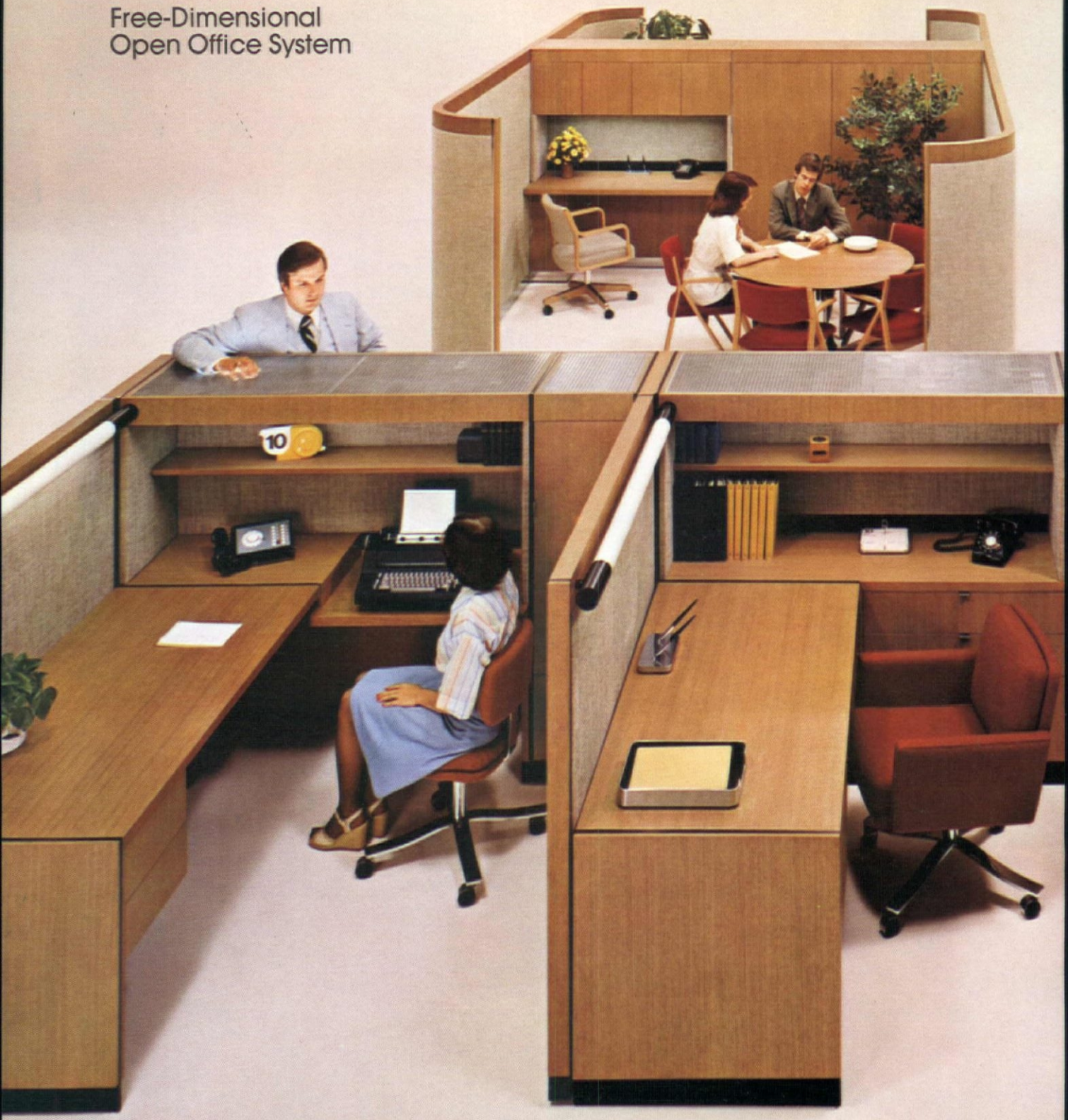
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EDITORIAL
Interiors
5/77

Spring is officially here, even though, as this is written, it's snowing in New York. By the time this is printed, spring should be recognizably here and greatly deserved.

Nasty as the winter was—droughts in the west, blizzards in the east—it had some lessons for us. Primary among them was an emphatic reminder of our vulnerability to energy shortages. Those of us who thought our technology had taken us beyond the stage of being affected by mere weather found that we were mistaken. For just one example, carpet mills in Georgia were forced, by a shortage of natural gas, to close down completely. In some cases, alternate sources of energy were available but proved to be prohibitively expensive to use.

Although, as Betty Raymond noted here in last month's carpet survey, the carpet industry is robustly recovering from this setback, and although President Carter's economic policies may be on the verge of success, the first days of spring brought other sobering news: Alcoa, the world's largest aluminum producer, announced price increases averaging almost six percent. Reynolds and Kaiser followed the leader three days later.

Rising material costs and continuing energy shortages are separate but mutually exacerbating woes. Together they demand from the designer a new commitment to economy, and they challenge him with increasing difficulties. Conspicuous consumption is now, as seldom before, conspicuously inappropriate.

Do increased demands for practicality imply decreased demands for design talent? On the contrary, design talent and ingenuity, informed by the consciousness of limited resources, is more valuable than ever. Richard Neutra, in the title of a book about his own architectural work, said all this in three words a quarter of a century ago. The phrase seemed a bit rhetorical then; now it seems prophetic: "Survival through Design."

STANLEY ABERCROMBIE





Photography by Orlando Cabanban

In a remarkable film sequence by the Office of Charles and Ray Eames, a young man at the circus transforms his distinctly handsome physiognomy into the face of a classic clown. We watch and listen with him as he paces himself against the musical cues that mark circus time. The process is fascinating—a young man's countenance disappears behind the universal face of the clown. It is this same concern for the transition from private to public face that animates the new Vidal Sassoon salon in Water Tower Place, Chicago by Gwathmey-Siegel, architects.

Sassoon is a noted hair stylist whose distinctive cuts, consistent craftsmanship, and invitation to clients and apprentices to observe the entire process have established him firmly in the fashion field. As a major designer of his salons, Gwathmey-Siegel has been charged with interpreting his style in architectonic terms. Sassoon salons, varying from 3500 to 5000 square feet in size, consequently reflect a strong sense of order, sequence, and psychology too.

There are 50 work stations for 100 staff members and their clients on 4500 square feet in Chicago. Keeping so many people and activities under control requires precise circulation paths, so the designer bends the movement into tight closed loops (B-shaped). A typical client sequence: register at appointment desk, check coat, don robe in dressing room, take seat or proceed to hair wash, take seat at cutting station (stopping for hair drying if needed), and reverse sequence. While the two-thirds of the total space occupied by



GWATHMEY-SIEGEL
VIDAL SASSOON

women is more open than the men's, the programs are identical.

Gwathmey-Siegel's design is formal, spare, yet surprisingly ethereal. Its most colorful accessories are the clients themselves, shown to their advantage against clean white fascia, task lighting from track mounted down cans with ambient globe diffusers, neutral tones in casework, seating, and floor tiles, and a variety of surfaces that alter light. Light is the principal form giver here. Broad sheets of mirror make a tableau vivant of the cutting rooms, aluminum ceiling pans extend elevation lines to infinity, and glass block walls shimmer with the commotions of the public life waiting outside.

The total effect is like a voyage through space (even the sleek registration desk with its display cases of Sassoon products unconsciously resembles a ship's bridge). And why not? As Charles Gwathmey says, "This is meant to be a surreal environment. You come for more than a hair cut. You come for the trip."

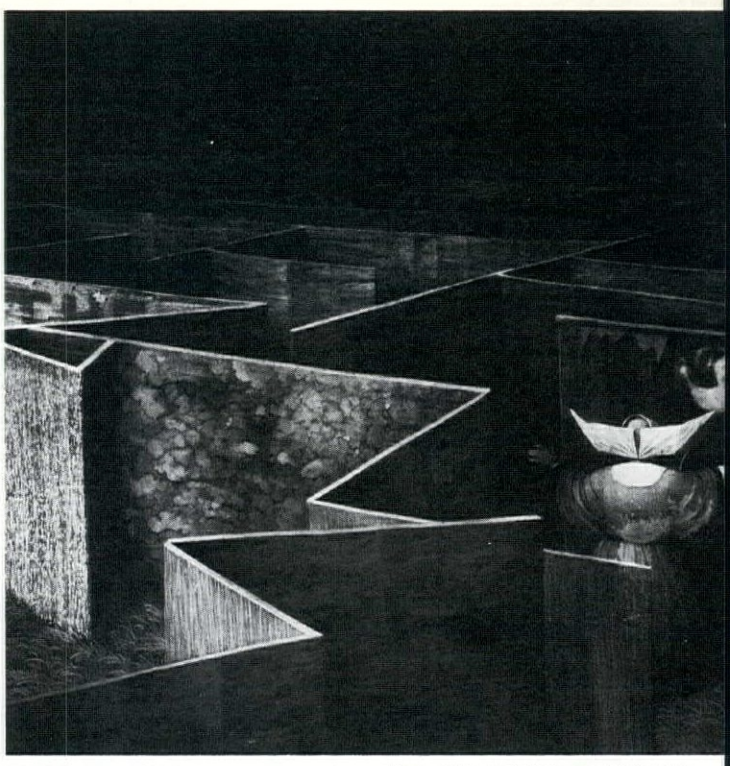
ROGER YEE

Architect: **Gwathmey-Siegel;** project architect: **Tsun Kin Tam.** Contractor: **Inland Construction.** Casework: **Great Lakes.** Lighting: **Lightolier.** Ceiling pans; **Simplex.** Quarry tile floor: **American Olean.** Glass block: **Pittsburgh Corning.** Chairs: **Belvedere.**

Space above appointment desk, opposite, seems infinite because of reflective ceiling at Sassoon. Other ambiguities appear in view from public corridor inside, below, cutting stations top, and washing sinks, above.

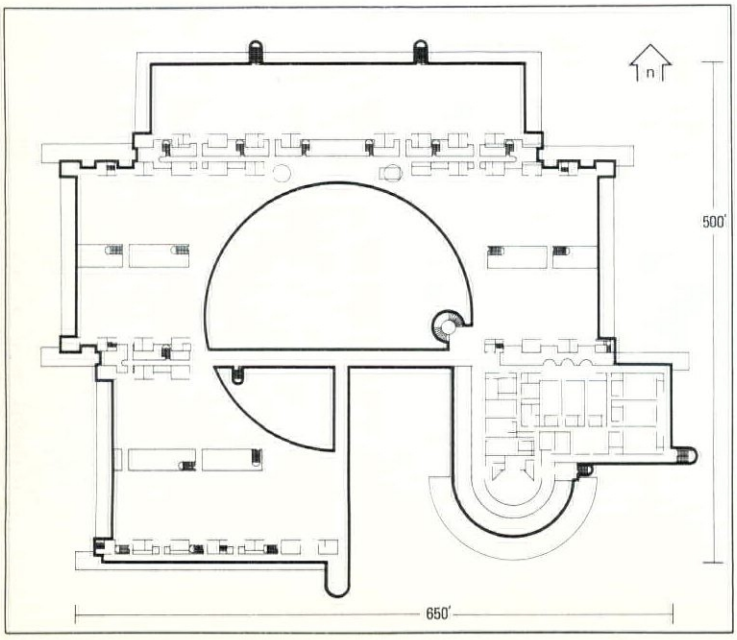






George Nelson (ABOVE) speaking: "In designing the headquarters building for the Aid Association for Lutherans, Bill Pedersen of John Warnecke did a lot of things that are better than OK. One of the most beautiful was to create this square block with an immense courtyard inside (PLAN BELOW), and glass passages between. Wherever you are in these vast spaces, you're looking at your own building across this courtyard. It's like being in the Vatican.

"Our view is that this was not really an interior design job, because by the time Pedersen got through doing these ceilings that look like upside-down covered wagons—these great fabric half tubes that go miles through the space—the interior was effectively done. You've got one space the length of two football fields. This was a mini-urban problem."



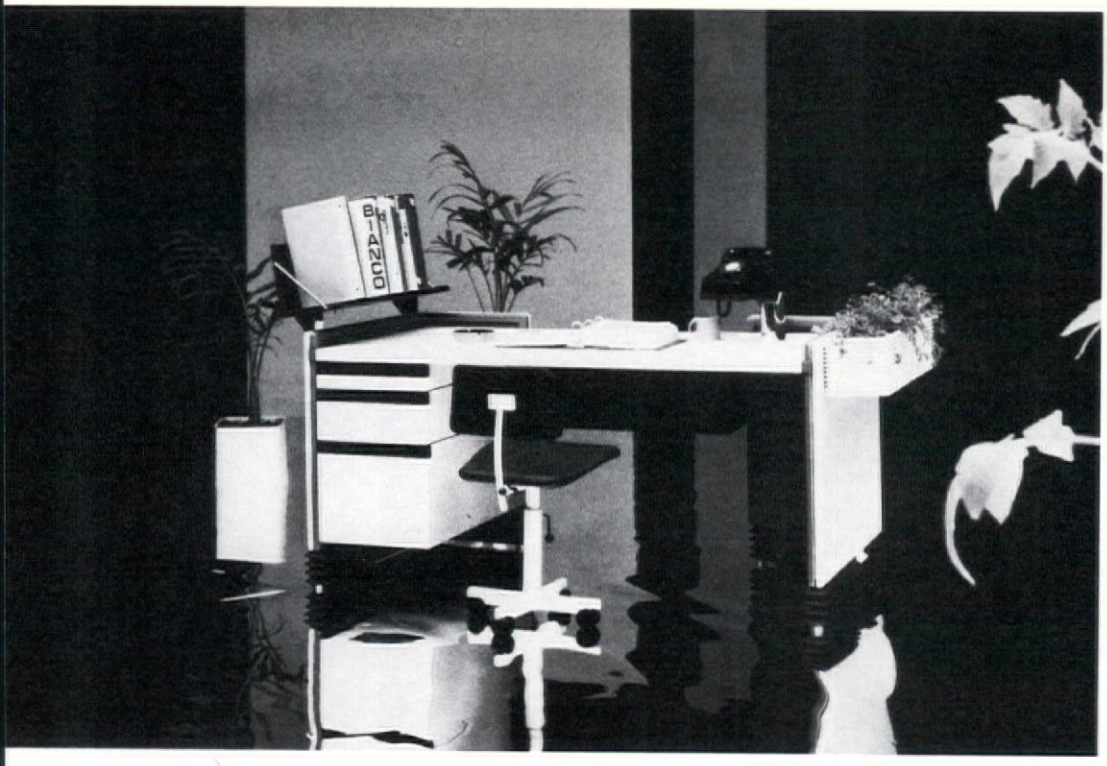
Nelson Workspaces are office components that can be put together from a basic knock-down steel desk with add-on, hook-in accessories such as desk-top privacy shields, planters, phone holders, book holders, and book alcoves, plus related free-standing partition elements. A Nelson Workspace can be a desk pure and simple, or a shielded desk with or without overdesk storage, or even an enclosed room with or without its own ceiling.

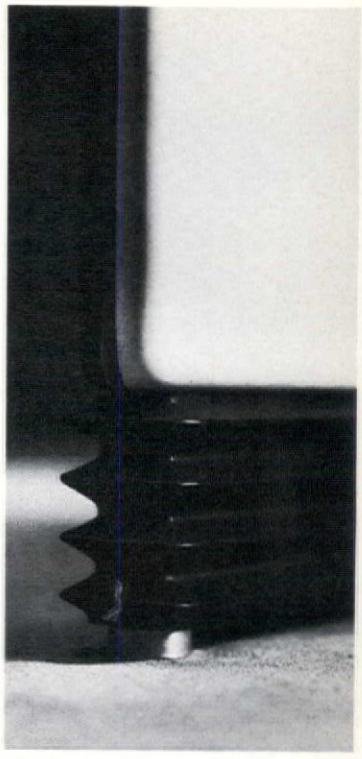
In structure and materials, Nelson Workspaces seem more like automotive than furniture products—what with Porsche-inspired bases and Maserati-inspired body shells with posh "linings."

In configuration, however, they reflect Nelson's understanding that the design of large interiors has something in common with the design of cities. Their forms were designed not only for how they look alone but for their lively effect *en masse*. Dancing reflections, corrugations, an occasional shadow-casting projection, and color variations give movement to the scene. "Windows" perforate these structures, and the fact that the desk-top privacy Ls are variable in height and positioning produces an interesting "skyline" and vistas—both formal and accidental—in the interiorscape.

On view at NEOCON on the Merchandise Mart's ninth floor (9-02) space of the manufacturer, Storwal International, Inc., Nelson Workspaces are one of the

"One of the main thrusts of doing this furniture system was to take some of the overkill out of it, and also to open up the open landscape, which had been destroyed by the ubiquitous screens which give you horrifying images like Robert Vickery's nightmare painting, 'Labyrinth,' (ABOVE) at the Whitney Museum."





George Nelson's components for the immense interior landscapes of architect John Carl Warnecke's IAL headquarters

"We discovered that in their business 65% of the desks can be like desks. So our idea of what we are doing is a desk and accessories (ABOVE). We discovered that if you put things on things, they would stay put. Gravity is a useful thing.

"The other thing we discovered followed our decision to build our components of steel with liners of nylon-flocked rigid foam. This discovery was that if you put two separate things of different materials together you get the problem of a crack (DRAWINGS ON PAGE 107). I realized that if this crack became a track, it would hold brackets of any sort, and you could fasten nn to this thing—this basic desk—along any edge. So you can add any extras you want—panels for privacy, with or without shelves, or planters, or whatever—and just drop them in. In the same way you can hang on a sign. The telephone holder is another thing you can hook into the edge track.

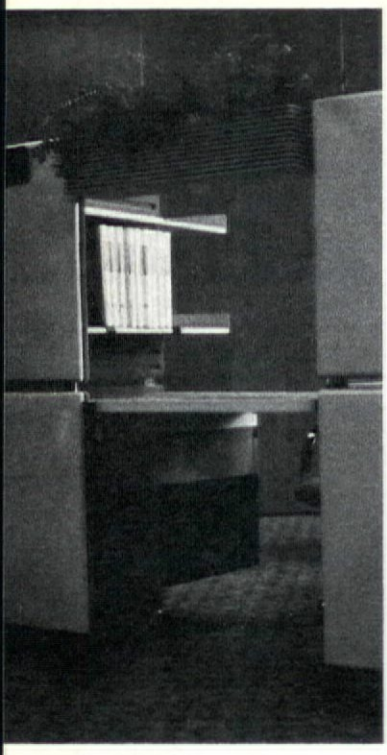
"If you don't want a privacy panel with shelves but would like to hold some books, we have this nice, inexpensive little book holder, which is a straight 19th century idea."

"We thought, 'If there's going to be bumping, why not prepare for it'—so we looked at Porsche bumpers and came up with this base (ABOVE) which looks as though it could resist the impact of a tank. This in turn created a design vocabulary which is sort of corrugated. Of course this base is much stiffer than it would be if it weren't corrugated.

"If you have separate bases you can make trial office layouts or changes without actually heaving the deks around. An L-shaped base can stand alone, while the more common to-the-floor support needs someone to hold it."

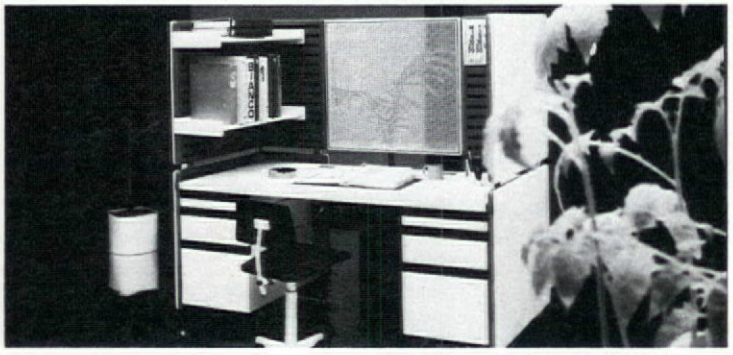
STORWAL INTERNATIONAL

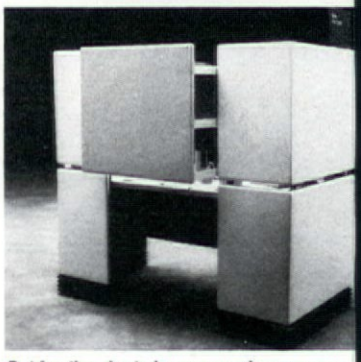
NELSON WORKSPACES











NELSON WORKSPACES

more tangible by-products of the recently completed Aid Association for Lutherans headquarters building in Appleton, Wisconsin. Set on AAL's mile-square plot, the project is big—a six-acre roof covering a two-story interior and courtyard. John Carl Warnecke & Associates were the architects; George Nelson & Company handled the space planning, interiors, and graphics.

AAL's directives to both Warnecke and Nelson included the following: "*We want you as designers to do the most humane working environment you can think of.*"

Warnecke's response was a work of architecture distinguished by superb proportions, noble spaces, exhilarating light, and breathtaking (though unpretentious) workmanship. Nelson's response was a fresh re-analysis of open planning which started where earlier programs had left off—a re-analysis which went beyond work *efficiency* to the human occupants' physical and psychic comfort. This concern, Nelson saw, embraces everything from such simple requirements as protecting them from bruised bodies and snagged clothes, to such less obvious requirements as helping them find their way around; providing vistas to keep them from feeling shut-in, and deprived of stimulation and air; giving them a sense of control not only of their individual territories but of their personal privacy; and providing lively natural quiet (as opposed to eerily artificial quiet).

Though Nelson gives Warnecke credit for spectacular features of the building's interior architecture, he came up with pivotal concepts, many generated by his analogy between big interiors and cityscapes.

Early in the job, AAL asked Nelson only to recommend a system suitable for the 900-odd work stations in their building. Setting up a scoring method, Nelson's office undertook a comprehensive study of all available systems, and eventually presented three finalists—without enthusiasm. All were essentially alike—and well designed and well built. But none met AAL's goal of a "humane working environment."

The captions on these pages are in Nelson's own words, from a recent interview.

Nelson is hardly the first designer to notice that few "open landscape" offices actually have open landscapes. But he is the first to analyze the phenomenon, and to develop a different solution. He is also the first designer of an office "system" to come right out and say, "The desk is here to stay." And the first to invent an instant room with its own optional instant ceiling.

OLGA GUEFT

"This little one-inch crack of light gives you a kind of psychological air movement—not a very real thing but you won't feel quite closed in as you sit there. The crack idea is repeated with this completely open central space left by the L side screens. You can fill it with lace or gauze or a solid or whatever you like. The Ls can be put on whatever corner or corners of the desk you want. You can have a low one here, a high one there, or stack up two.

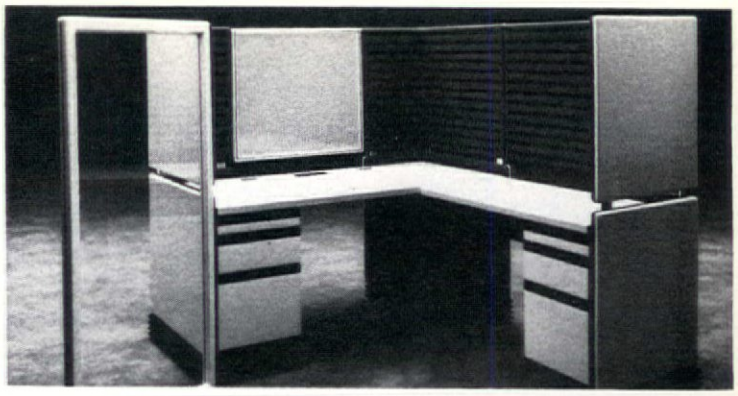
"A fascinating guy who's the psychiatric director for a company of over 20,000 employees said that the more you can do to give your employees a feeling not only of territory but of control, the better they're going to like it. That's why one of the most successful things we did was this apparent absurdity of putting in Venetian blinds. The occupant can fiddle the blinds, hide the clutter on his desk, and if he wants, watch the girls' legs without being observed.

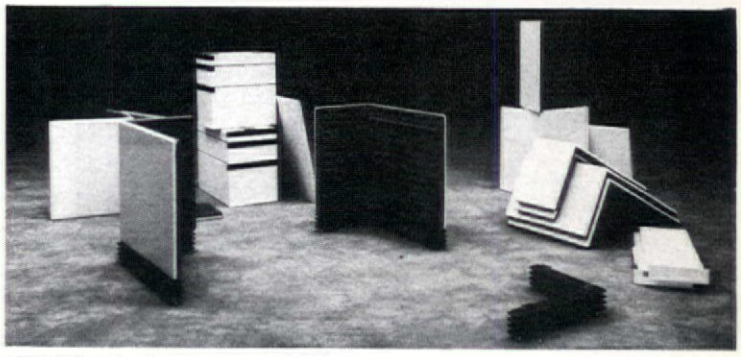
"The planters are there partly for the pleasure it will give the users. The plant or tree outside the worker's space is company property, company maintained. But for the plants in your workspace you can buy any seedlings you want and if they die it's your own fault. This is your own private garden. The little planters hanging over the edges can work as partial screens if you use the spider plants, for example.

"The book bulge came about when we were doing full-size mock-ups. We found that when you hung a horizontal book shelf facing the worker in the center space between the two screen panel Ls, you created this kind of guillotine blade coming out at you, destroying your space. So we decided no bookshelves except at the sides; we wanted the person to feel that he could function in depth. We modified this decision later with the book bulge (NEAR PHOTO ABOVE), which is a panel that fits into the center slot but which brackets out so that though your books are in easy reach in front of you they occupy an alcove and don't jam the space. What happens visually is very desirable. Instead of the bland surface you now have this interesting projection with a strip through which you can peer. It casts a shadow. And you have more air."

The client said:
"We want you as designers to do the most humane working interior you can think of."









"Very early in the game the architects built a 10,000 square-foot mock-up of a piece of the huge second floor. It was in an industrial building with big doors for trucks, and it occurred to me to wheel in a station wagon. I saw that as you walked around it, the skylights with great fluorescent tubes made little moving dots on its shiny curved surface—a subliminal visual activity you'd hardly notice, but it made the scene less dead than a matt surface would. So we got a fix on shiny-finished metal components with curved surfaces.

"When we were working with our client a surprising number of women complained about how many nylons they were snagging. So our rules included snagproof edges and corners.

"Even as we were deciding these things would be shiny, slick, and curvy outside, our criteria for the insides were that they be soft and warm—for the effect of a glossy, hard-shelled, poshly padded Maserati (PHOTO ABOVE) with quietly thunking doors. We used rigid foam under nylon flocking for linings that have acoustic value.

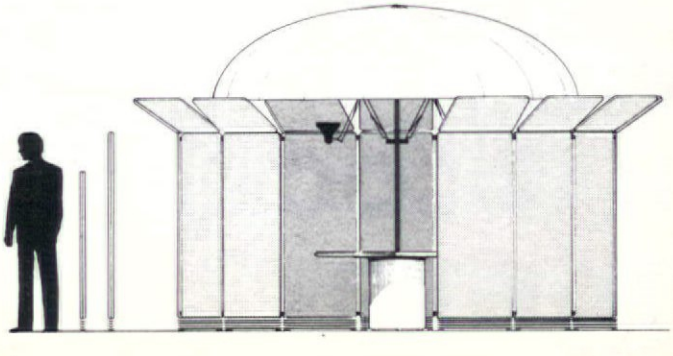
"Instead of trying to eliminate the inevitable crack you get when joining two different elements, we enlarged it into a continuous edge track (UPPER DRAWING). It enables us to join any two components—or any accessory to any component—along any edge by means of a knife connector (LOWER LEFT DRAWING)."

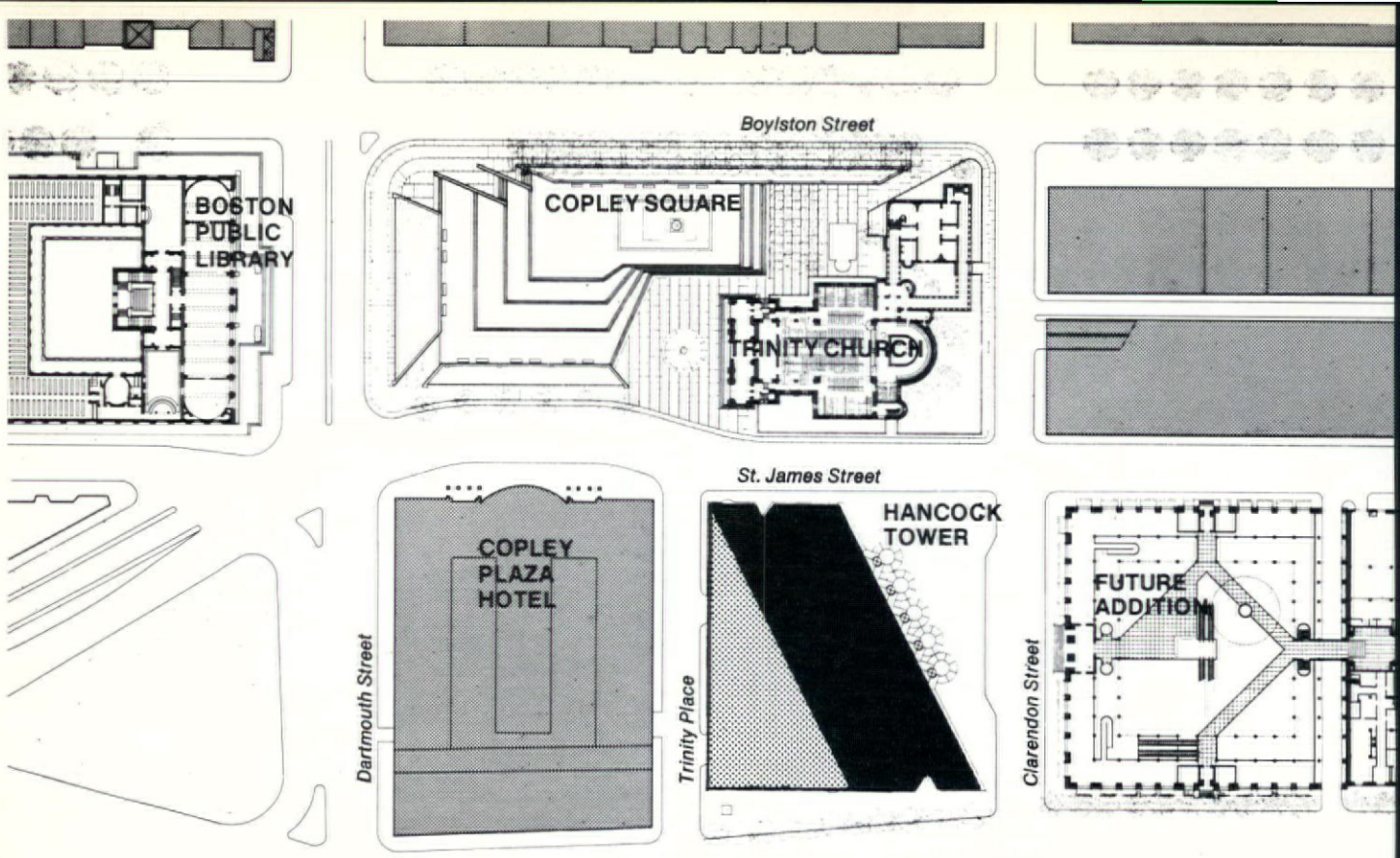


"We see color as an urban delight. Any component can be had in a choice of stock colors. The book bulge, which by its very nature deserves a separate color, might be bright blue versus white for the rest of the desk. We have a few colors for the flock finish inside."

"The entire structure comes apart. With the plug-in edge feature, the desk can easily take on a floor-based panel (TOP PHOTO)—or a door—for more privacy. But you needn't put up any panels at all. With a panel system you have to have them everywhere. Our big panels are like everybody else's—fabric over acoustical stuffing."

"We put panels together to make a cylinder (DRAWING BELOW). Then we developed these bent things that plug into the top. You can have them tilting out. Or if you tilt them in you've suddenly got a room. If you want real privacy you get what in effect is a cafe-table ten-foot umbrella with a pole which drops into this circle, so you're totally enclosed. The umbrella breathes; it's porous. You get this monster umbrella for very little money, also with lights on the pole shining out like a photo reflector."





The Hancock Tower is angled on its site so as to make its silhouette, viewed from Boston's Copley Square, as thin as possible. Opposite page, *upper level of the two levels which have access to double-decked elevators. A third floor overlooks the space from above, right. Graphics by Page, Arbitrio, Resen, Ltd.*

I. M. PEI AND PARTNERS

JOHN HANCOCK TOWER

Photography by George Cserna

When, in the course of human events, one of our generation's most spectacularly beautiful and most unabashedly contemporary buildings is constructed for one of our most powerful insurance companies, and when that building is at the very edge of the most prestigious square of our most prideful city, it is pretty self-evident that cabdrivers will make cracks about it. When its glass façade develops *real* cracks, the vultures descend. From as far away as Chicago, historian-who-should-know-better Carl Condit has called the building "hapless," and some have even fantasized its glass failure to be a symbol of the demise of modern architecture.

Phooey, to put it mildly. Now that it is completed and its technical difficulties solved, Boston John Hancock tower can be see to edge its 60 floors as gracefull handsomely, and discreetly possible towards Copley Squar At either end of the squar McKim, Mead and White's Bosto Public Library and H. H. Richar son's Trinity Church, both small in size but emphatic in detail, a undiminished in power (a test ment not only to McKim and Ric ardson but also to I. M. Pei a Partners, Hancock's architect and to Henry Cobb, Pei's partn in charge). For a city that has qu etly suffered the banality of the most-as-towering Prudenti Center, the Hancock has bee very inappropriately criticize Now that the interiors are fi ished, and Cobb's work is visib both outside and in, the Hancoc is clearly a rare urban blessing.

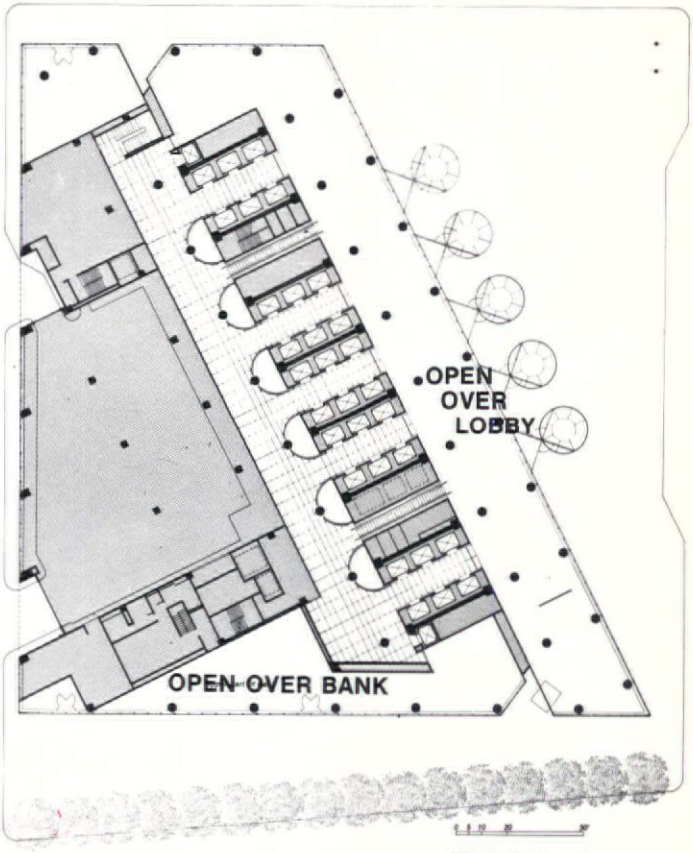

60
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VEN FLOORS
50 to 60
48


IN CONGRESS July 4, 1776.

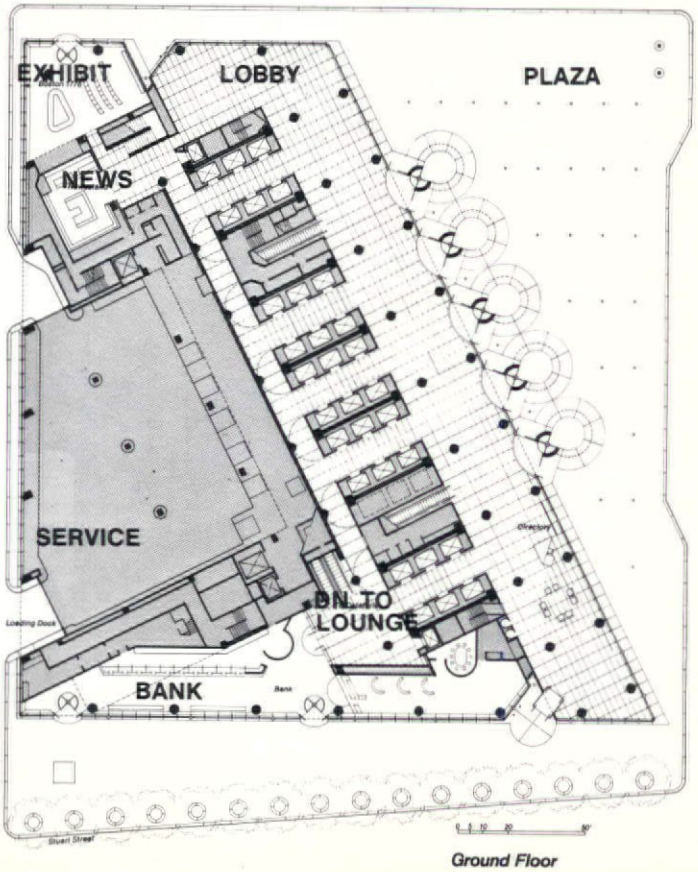
JOHN HANCOCK

The three-floor-high lobby is brigtened by the sparkle of columns wrapped in mirror-finish stainless steel. Suspended from the ceiling is a 14 ft. by 17 ft. replica of the Declaration of Independence, its text goldleafed on a 2300-pound sheet of stainless steel. John Hancock's signature was never bolder. The wall at right is sheathed in black aluminum, the same material used for exterior window frames, and the granite floor is an extension of the triangular exterior entrance court.

Plans, below, show the ground and mezzanine levels, connected by escalators and both giving access to elevators.



Mezzanine Level



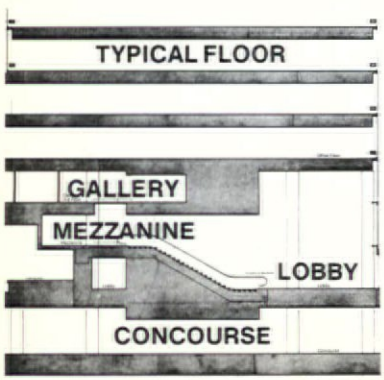
Ground Floor

JOHN HANCOCK

Revolving doors at entrance, below, are reached under the cover of five 19-ft.-diameter clear acrylic domes. Right and opposite, graphics clarify the paths to elevator entrances on two levels. Upper levels of double-decker cabs are red, lower levels are yellow.

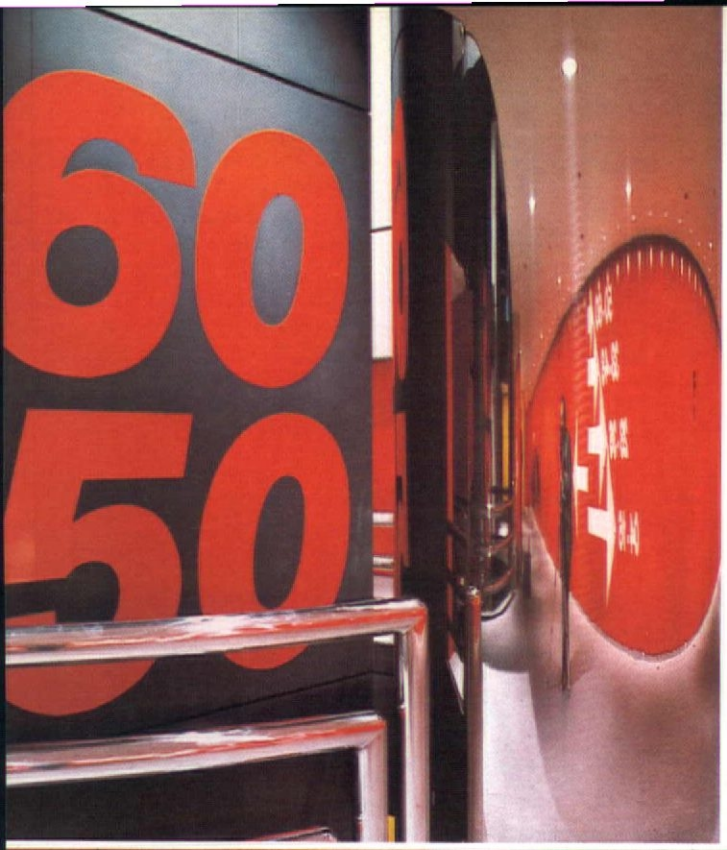


Just as the elegantly slender building forms a distinctive new presence on Copley Square, the Hancock lobby is also distinctive. Nothing gaudy here, of course, nothing overtly decorative or inappropriately theatrical, yet this lobby is a space not quite like any other. Both the building's slenderness and the lobby's drama are partly due to the use of a split-level elevator scheme, the first such installation in the eastern U.S. Two-floor-high elevator cabs, traveling 1800 ft./minute, serve two floors of the tower simultaneously. The scheme is efficient, but necessitates passenger entrances from two levels: odd-numbered floors are served from the lobby level, and even-numbered floors are served from the mezzanine, a quick escalator ride from the lobby. Vertical transportation consultants were Cosentini Associates. Graphics by Page, Arbitrio and Resen are both bright and effective in their crucial job of explaining the unusual circulation pattern. General character of the lobby spaces, and of the employee lounge and cafeteria areas a floor below owes much to the work of Pei Senior Associate Harold Fredenburgh.





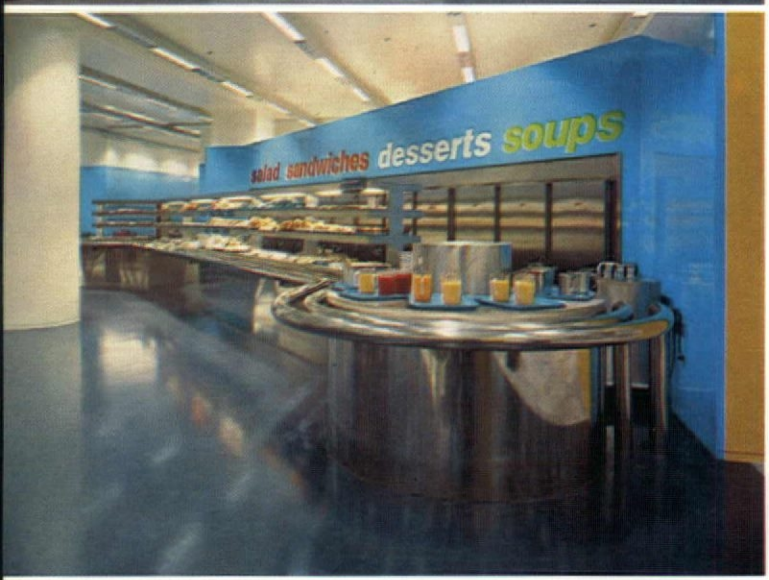



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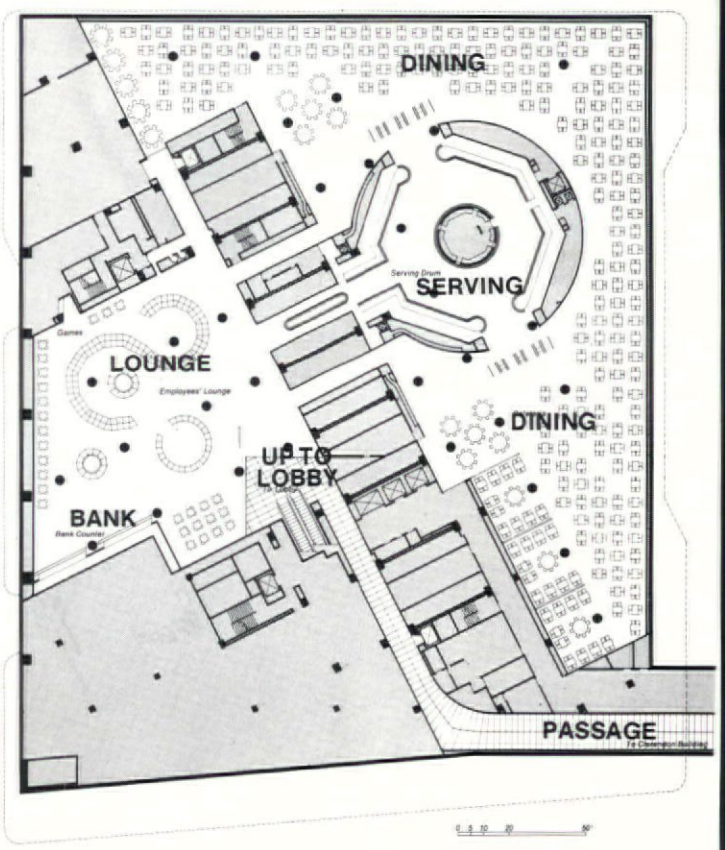






The first level below grade is the only level of the building to occupy the entire site. Called the Concourse level, it is linked by escalators to the lobby and by a tunnel to Hancock's older building a block east. Both escalators and tunnel give access to a generously sized employees' lounge, with flexible seating, a banking counter, areas for games, telephone booths, and a large menu board.

Inside the cafeteria, beyond the sparkle of more stainless steel rails, is a dramatic cylindrica "serving drum," and in its cente is a smaller cylinder that dis penses beverages. Wrappe around the serving area is a grea expanse of cafeteria seating. thousand employees can eat her at the same time. Four shades c blue in the chair upholstery giv the room some visual variety with out allowing it to seem disorgan ized. Giant three-dimensional ap ples of lacquered fiberglass b Cambridge, Mass., sculptor Don Moulton enliven the walls.



Concourse Level

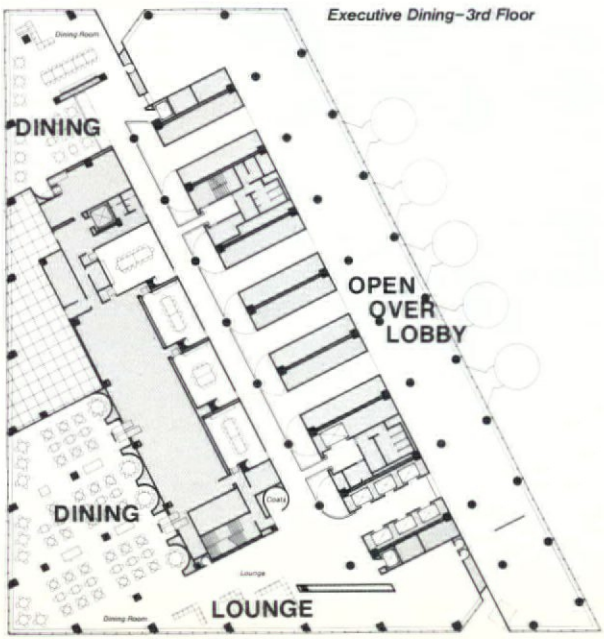
JOHN HANCOCK

Employees' lounge, left, *features serpentine seating by Harvey Probber. Food service is from within a bright yellow cylindrical form in the center of the cafeteria* (see plan). *Cafeteria seating, in four different shades of blue, is from Thonet. Apple sculptures on cafeteria wall by Donn Moulton. Lighting here by Edison Price.*





Executive Dining–3rd Floor



JOHN HANCOCK



The executive dining area, left, and one of four private dining rooms, above, are quiet and reposeful, although they are reached from a balcony overlooking the lobby and all its excitement and shine. Custom lighting effects, such as the rectangular pendant fixture above, are by Edison Price. Breuer chairs by Knoll.

The six lowest floors of the building project south and west of the rhomboid-shaped tower, accommodating larger spaces than possible on tower floors.

The third floor is largely open to the lobby and mezzanine levels below, its occupied area being used for a 72-seat senior executives' dining area and for a larger dining area for junior executives. There are also four private dining rooms of various sizes, available for conferences or business lunches. Here, as on the executive office floor higher in the building, the bright colors and glossy finishes typical of the more public areas become gently muted. There is a greater use of natural wood here, and less dependence on metal surfaces.

Detailing, here as everywhere in the building, is impeccable, and even the smallest of areas (such as plastic-laminate-lined tubes of space carved out of the walls and serving as telephone booths) have been thoughtfully considered.

JOHN HANCOCK

Except for the 60th floor observation gallery immediately above, the top floor of the building has been reserved for Hancock's top executives. As might be expected, the glamour of the building interiors is at its peak here. The tone is set at the first step out of the elevator, for this step is onto a handsome strip of wood flooring. Other wood details abound. The key to the character of the 59th floor, however, is less in its use of materials than in its lavish use of space. Accommodating permanent offices for only eight executives (and their aides), plus two large rooms for 25-member or 50-member board meetings, the main impression of the floor is one of generous expansiveness. The main reception area, indeed, is one great stretch of valuable perimeter space, with an end-to-end vista longer than some city blocks.

Graced by two large tapestries by artist Helena Hernmarck, the executive floor is restrained, serene, and appropriately impressive. Pei Senior Associate Robert Lym, working with Walter Patton, provided many key design decisions here and throughout the building.

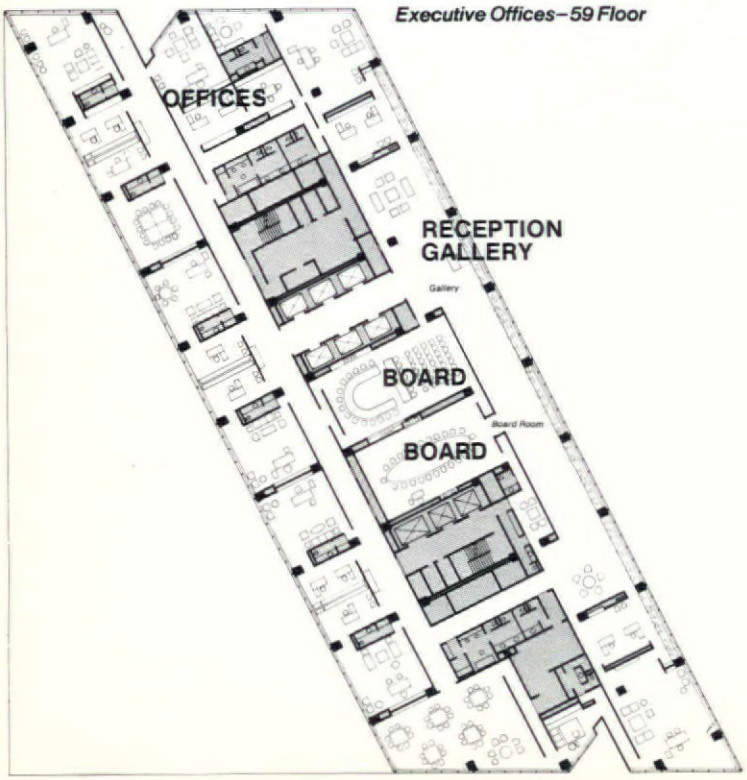
Top to bottom, the Hancock tower is well worthy of a bold and noble signature.

STANLEY ABERCROMBIE





Right, top to bottom: *A 59th floor executive office, an adjacent secretarial space, and a 25-seat board room. Board room has reflective metal ceiling, a tapestry by Helena Hernmarck, a strip of built-in electronic equipment.* Opposite, *a reception area in an enfilade of spaces along the 59th floor's east wall. Tapestry here is adapted by Hernmarck from an early painting of Boston harbor.*



Executive Offices–59 Floor





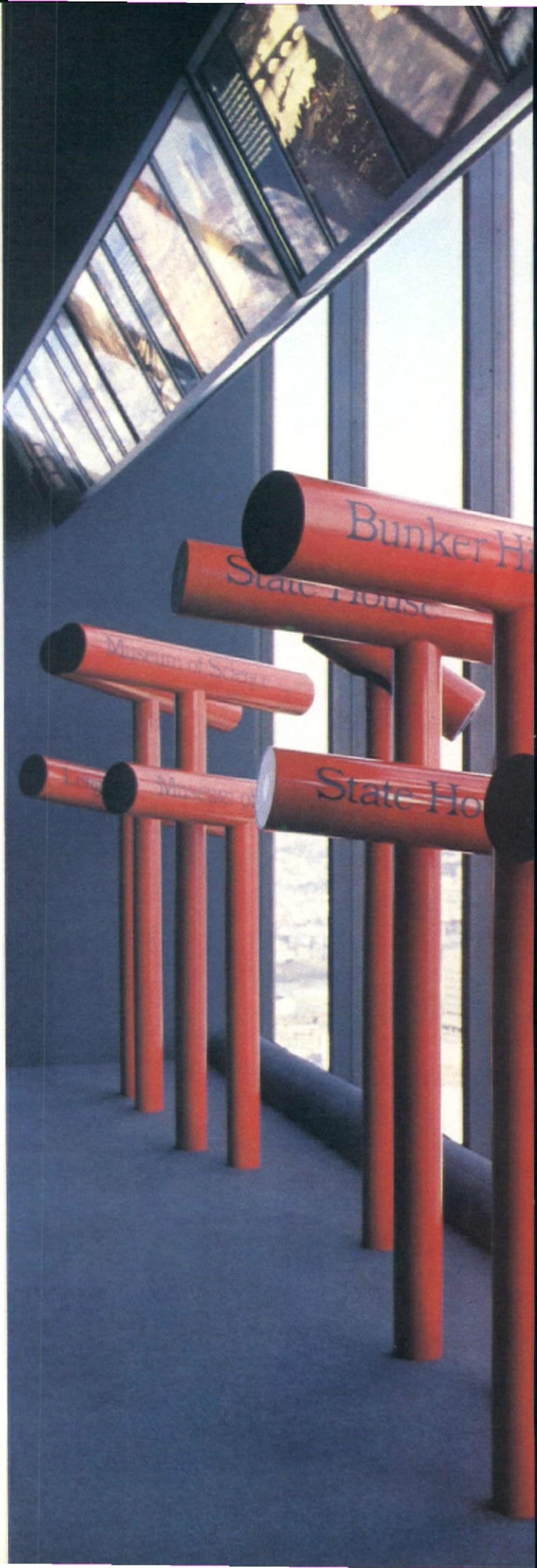
JOHN HANCOCK

Below, *a view from the elevator lobby and a general view of one of the building's typical floors (designed not by the Pei firm but by Hancock's own staff, based on early space planning work by SLS Environetics, Inc.). Open planning prevails. Here, as in the lounge and cafeteria area, flooring is of carpet squares, individually replaceable. The ceiling of lay-in tiles (each tile 9 in. by 4 ft. 9 in.) aligns with the mullions of the exterior walls.*

Views of the 60th floor observation gallery, right. *Red viewing tubes are fixed in position to focus on points of historic interest. Both floor and walls are of flame-treated charcoal carpet. Exhibitions, in the form of a film, a 20-ft.-diameter model of Boston in 1776, and a strip of photographs above window level, are by consultants Chermayeff & Geismar.*













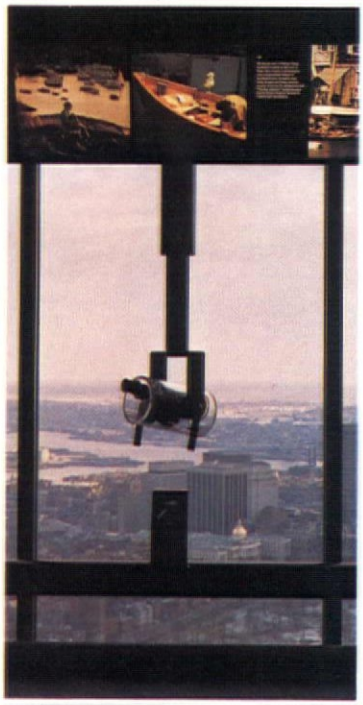
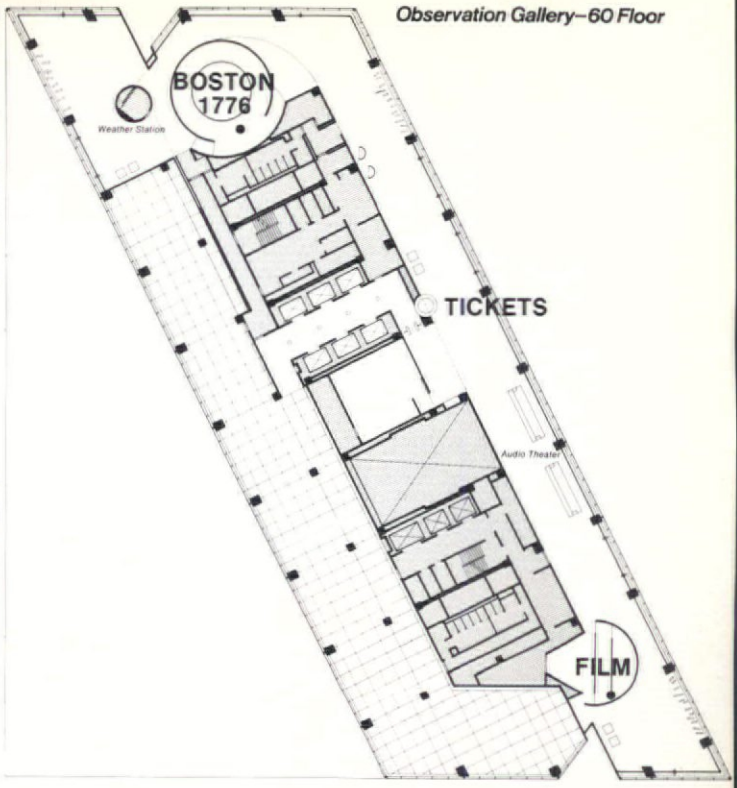




Photo courtesy John Hancock; all others by George Cserna



For **I. M. Pei and Partners,** Architects: **Henry N. Cobb,** Design Partner; **Werner Wandelmaier,** Associate Partner/Project Manager; **Harold Fredenburgh,** Senior Associate/Design; **Michael Flynn,** Senior Associate/Building Technology; **Michael Vissichelli,** Associate/Job Captain; **Andrew Gorczynski,** Staff Architect/Design.

Specific design responsibilities: For cafeteria, lounge, and executive dining rooms: **Harold Fredenburgh, Andrew Gorczynski, Robert Lym,** and **Walter Patton.** For main lobby and observation gallery: **Harold Fredenburgh** and **Andrew Gorczynski.** For executive offices: **Robert Lym** and **Walter Patton.**

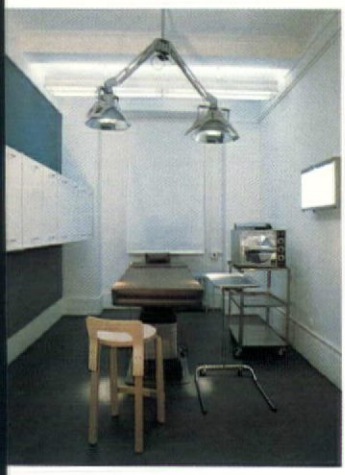
Consultants: Lighting for concourse, lobby, mezzanine, executive dining and executive floors: **Edison Price.** Lighting for observation gallery: **Carroll Cline.** Graphics: **Page, Arbitrio, Resen, Ltd.** Observation gallery exhibits: **Chermayeff & Geismar.** Food service: **Crabtree Associates.** Space planning consultants to John Hancock for general office occupancy: **SLS Environetics, Inc.**

General contractor: **Gilbane Building Co.** Carpeting in employees' lounge, cafeteria, and throughout typical floors: **Milliken** Carpet Squares. Board room carpet: **V'Soske.** Other carpeting on executive and executive dining floors: **Mohawk.** Carpet in observation gallery: **E. T. Barwick.** Freestanding office landscape screens: **Precision Mfg. Co.** Vertical walnut-veneer storage units: **Nucraft.** Metal desks: **GF Business Equipment.** Cafeteria seating: **Thonet.** Employees' lounge seating: **Harvey Probber.** Executive dining room seating: **Knoll.** Executive dining and cafeteria tables: **Tritell-Grotz** and **Chairmasters.** Executive sofas and chairs: **Brickel** and **Zographos.** Executive floor cabinetwork: **John Langenbacher.** Tapestries: **Helena Hernmarck.** Declaration of Independence replica: **Allied Bronze.** Goldleafing: **Westside Neon.** Fabric wallcovering: **Homecraft.** Other fabrics: **Jack Lenor Larsen, Clarence House, Scalamandré, Boris Kroll, Schumacher, Knoll, American Leather, Middletown Leather,** and **Lee-Jova.** Custom lighting fixtures: **Edison Price.**

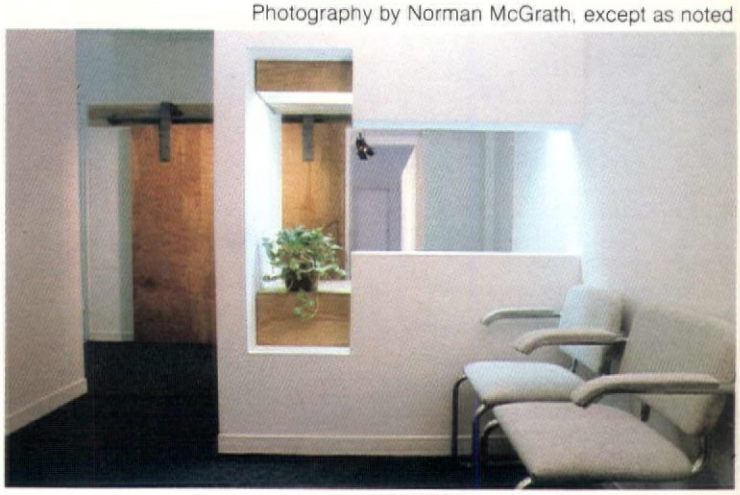


Open planning and a focus on color are innovations to enlarge space

Photography by Norman McGrath, except as noted







1. Entrance
2. Waiting
3. Nurse station
4. Sliding door
5. Gait testing
6. Scrub sink
7. Dark room
8. Accounting
9. Records
10. Office
11. Operating
12. Treatment
13. X-ray
14. Work room



MICHAEL RUBIN HENRY SMITH-MILLER **PODIATRISTS' OFFICES**

Two registered architects with a sophisticated savvy of total interior design have been collaborating for the past three years while working full time for prominent Manhattan architectural firms.

Renovation of professional office space for two podiatrists was the first of several projects which embraced the team's special talents: to work with extremely limited spaces within tight budgets while solving complex program requirements of the client.

For these professional offices, architects Rubin and Smith-Miller removed three existing walls to establish a major circulation/spatial axis (44 ft. long), off which the program areas were developed. The corridor, defined by a track lighting system, serves as a gait-testing walkway for patients, is wide enough to accommodate a wheel chair, and has a curved inner wall that allows traffic to bypass an existing radiator.

The designers have articulated each space in relation to the other by virtually constructing structure within structure. New walls are held to a 6 ft. 4 in. height, leaving four feet of open space above, thereby visually enlarging the spaces, giving a change of scale.

To add a bit of drama and a sense of privacy without creating separations, a wide sliding panel of birch is suspended from a flying beam. Another design direction that integrates the plan is the choice of a pastel color palette in a graduated change of colors, ending with a more saturated tone as a focus. Charcoal gray carpeting is used throughout (except in examination and operating rooms where gray battleship linoleum is laid).

New walls often become extensions of custom cabinetry and working surfaces. All wood grain units are birch veneer plywood; other units are sprayed with a polyurethane lacquer finish, except for the white plastic laminate in the operating suite.

Collaboration is working well as these two designers answer living problems in a dense urban environment. Other projects have included renovation of a Soho loft and a Park Avenue beauty salon.

Michael Rubin, associated with the office of Carson, Lundin & Thorson, has taught architecture and worked for Louis Kahn. Henry Smith-Miller, associated with Richard Meier and Associates, lived in Rome as a Fulbright Scholar and has worked for Michael Graves, Harrison and Abramovitz, and other architecture firms.

BETTY RAYMOND

Furniture: **Stendig** (Breuer chairs); **I.C.F.** (Aalto stools); **GF Business Equipment** (tubular metal). Podiatry chairs: **Moss Corp.** (Chicago). Track lighting: **Lightolier.** Other lighting: **Atelier International; Luxo** from **Charette.** Custom desk laminate: **Formica.** Track hardware: **Richards-Wilcox.** Carpet: **Banner Carpet Co.** Floor linoleum: **Dodge Cork Co.** Art: Original oil painting by **Rob Roy Norton, Jr.** Art posters: **Junior Council of the Museum of Modern Art.** General contractor: **Alternatives, Inc.**

JUNE 22, MORNING

The Club of Rome Presents The Global Challenges Shaping Tomorrow's Environment. Sponsor: Merchandise Mart.

JUNE 22, AFTERNOON

Safety and Performance/Product Liability. Sponsor: Business and Institutional furniture Mfrs. Assoc.

Carpet's Technological Explosion. Sponsor: Carpet and Rug Institute.

The Client Confronts the Contract Professional. Sponsor: National Association of Purchasing Management.

Energy's Increasing Impact on Design. Sponsors: American Institute of Architects, American Society of Interior Designers.

JUNE 23, MORNING

Vital Dimensions of Carpet Specification. Sponsor: Carpet and Rug Institute.

The Client's View of Office Planning and Design. Sponsor: Modern Office Procedures.

The Dining Revolution in Today's Lodging Facilities. Sponsor: Hospitality.

Total Environmental Planning for Health Care Facilities. Sponsor: Modern Healthcare.

JUNE 23, AFTERNOON

Successful Restaurant Design. Sponsor: Holiday.

Alternative Approaches to Task Lighting. Sponsor: Institute of Business Designers.

Challenges of Change. Sponsors: Council of Educational Facilities Planners, International; National Association of Educational Buyers, Association of School Business Officials.

Fashion Merchandising and Store Redesign, Sponsor: Institute of Store Planners.

JUNE 24, MORNING

User Needs in Interior Environments. Sponsor: Energy Research and Development Administration.

Communications, Energy, and Design. Sponsor: INTERIORS.

Marketing Strategy for Profit. Sponsor: Contract Furnishings Council.

Carpet Installation and Maintenance. Sponsors: Association of Interior Decor Specialists, National Association of Floor Covering Installers.

JUNE 24, AFTERNOON

Selling Professional Design Services. Sponsor: Interior Design.

PREVIEW NEOCON '77

The state of the planet, indoors and out

For those who thought Rome could not end in a day, and for those who suspect it will happen next time, NEOCON 9 welcomes the interior design profession to Chicago's Merchandise Mart, June 22, 23, 24. The most important exposition of contract furnishings in the U.S. has invited Dr. Aurelio Peccei and Dr. Alexander King, two founders of the Club of Rome, an international association of scholars concerned with mankind's future prospects, to deliver the keynote address inaugurating the ninth year of NEOCON. Dr. Peccei, an Italian industrialist, and Dr. King, the British chairman of the International Federation of Institutes of Advanced Studies, will sketch a world view of conditions of energy, food, climate, population, and raw materials to be faced by designers in the next decade in "The Global Challenges Shaping Tomorrow's Environment."

This address, 18 working sessions on professional topics (including INTERIORS' "Communications, Energy, and Design"), a new NEOCON International, a newly remodeled ninth floor of the Mart, and of course, new product introductions by major contract sources, are some of the reasons why NEOCON is an interdisciplinary event eagerly awaited by all who have attended before. And by designers entering the world of interior design.

Blessed with excellent facilities that have proven their worth, th Merchandise Mart conducts th ambitious program with relati ease. Floor after floor of perma nent displays of contract furnis ings offer designers a vast sele tion of products for immedia and future specification need Happily, many suppliers exhi iting in the Mart and neighborin facilities annually catch the NE CON fever and develop innov tive presentations for this speci showing of their lines.

The Mart management ha brilliantly raised these even above the level of "just anoth trade show." It realized from th beginning the importance of e tablishing a forum where desig ers, behavioral scientists, econ mists, producers, engineer avant-garde thinkers, and th press can interact. Thus it is th when attending NEOCON o can make one's own personal a sessment of the state of the ar

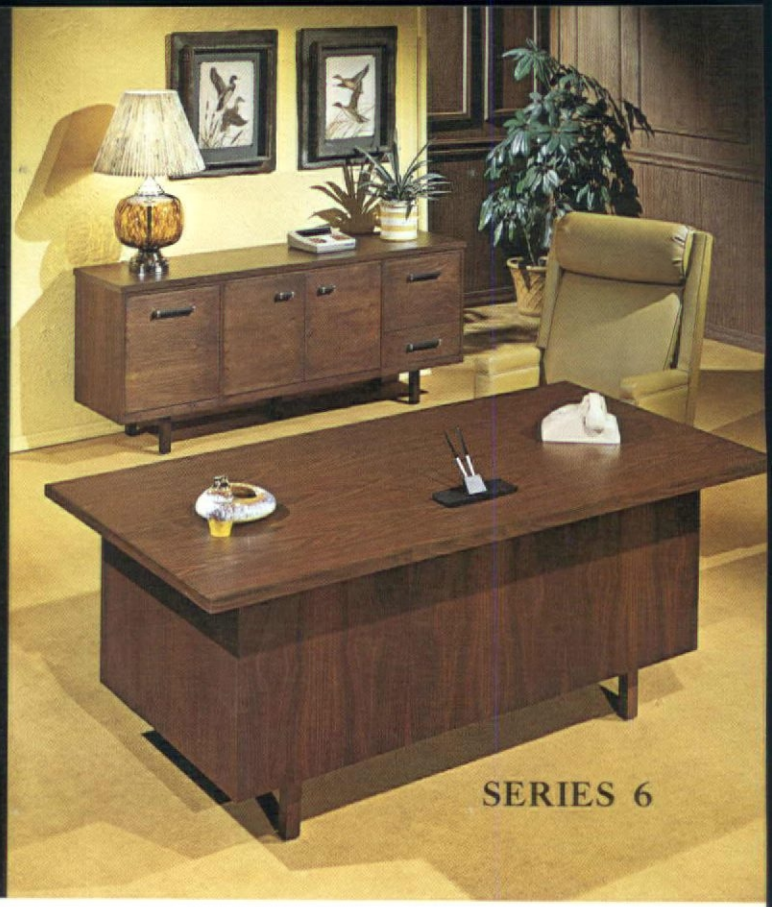
But NEOCON 9 promises mean even more to its parti pants—through an unprec dented NEOCON Internationa Promoter Emil Tubiana of Duss dorf, Germany has booked ov seas contract sources from Be gium, Denmark, France, Gre Britain, Lebanon, Portuga Spain, Sweden, and West Ge many for the 140,000 sq.ft. Exp center at the Apparel Center, a joining the Mart. The state of t planet, indoors and out, can seen at NEOCON 9.

continued on page 1

circle 64 on reader service card



SERIES 4



SERIES 6

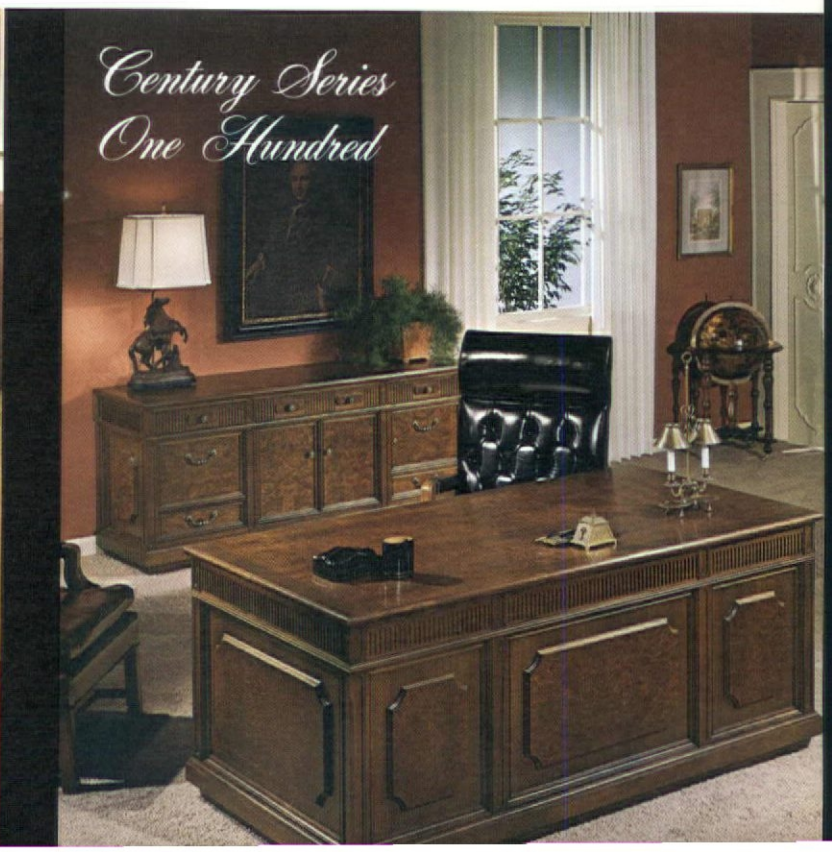
THE JASPER DESK COMPANY, Jasper, Indiana 47546

THE OLDEST OFFICE FURNITURE MANUFACTURER IN THE UNITED STATES

PERMANENT DISPLAY ROOM, MERCHANDISE MART, CHICAGO, ILLINOIS



SERIES 8



Century Series One Hundred

NEOCON PREVIEW

continued from page 124

Airborne/Arconas
J.C. Ponthus' Alderney and Michel Ducaroy's Kashima are two sybaritic and sumptuous seating groups awaiting visitors at the new Mart showroom, space 904, 4,800 sq. ft. of splendor. See Alderney's armchair, whose arms are flat with the cushion until sat upon, and Kashima's quilted upholstery. *circle 220*

All-Steel
The "tubular" look of All-Steel's 500 Series chairs and 2400 Series reception furniture is now complemented by the 2800 Series pedestal tables on mirror chrome finished bases. All are 29 in. high. Shapes include round, square, rectangle. At Mart space 1177. *circle 221*

American Seating
S.W. Oppenhuizen, vice president of marketing and general manager of the AmSeCo Office Products Group, will display a new comprehensive Open Office Systems product and a new Office Seating line in the firm's new showroom at the Mart, spaces, 964, 965, and 966. *circle 222*

Atelier International
Two distinctive furniture pieces, a six-legged wood plank table and a wood and canvas folding sling chair having two seating postures, are among the new products being shown at the new showroom in the Mart, space 9100. Also look for new faces: Chuck Amado, sales representative, and Beth Schenierow, showroom manager. *circle 223*



Kashima by Airborne



2800 tables by All-Steel



S.W. Oppenhuizen, American Seating



Table by Atelier International



988 chair by Atelier International



Modern Collection by Baker



1805 desk by Baker



Studio by Brayton



Domos by Brayton



1500 Turtle Back by Brickel



1503 Turtle Back by Brickel

Baker, Knapp & Tubbs
Literally hundreds of elegant
ations are possible with the
Modern Collection of 22 mod
stacking units and numerous
casional pieces on displa
Baker's Mart space 6-187. E
Palmer's design uses ma
bird's-eye maple and Fre
cherry accented with steel h
ware to create storage u
desks, dining/conference gr
ings, and more. *circle*

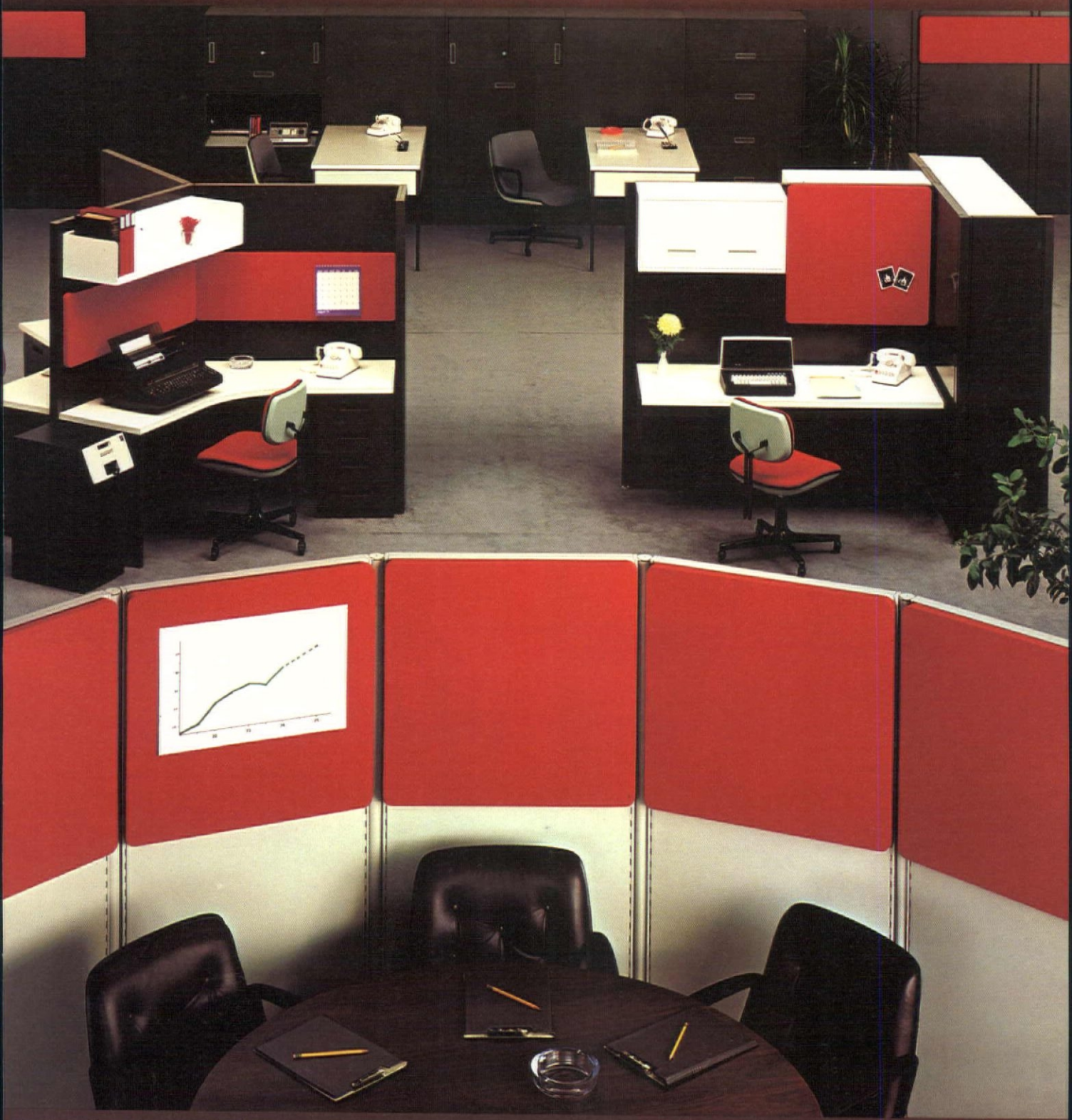
Brayton International
Fresh from the Cologne
national Furniture Fair are se
new Walter K. designs at B
ton's Mart space 938/40. S
is a leather upholstered g
comprising armchair, small
and large sofa. Domos is a f
of office chairs with "home
fort." Low Back Feeling is a
ular lounge group with soft e
down cushions loosely arran
Leather authority Frank Ro
of Bridge of Weir Leather,
land will speak on May 24.
circle

Brickel Associates
Ward Bennett's graceful
Back Series and University
could win any race in classic
at Brickel's Mart space 1015
Turtles come with basic ca
wood frame of natural oiled
and tight upholstered seat,
options like solid wood b
cane, and upholstered back
University chair is all ash.
circle

continued on pag

circle 65 on reader service

The GF Environmental Systems Program turns open plans into reality.



Your most ingenious
en office plans be-
ne reality because
GF Environmental
stems Program gives
u so much with which
work.

There are over sixty
ors available.

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Office Furniture Systems
GF Business Equipment

NEOCON PREVIEW

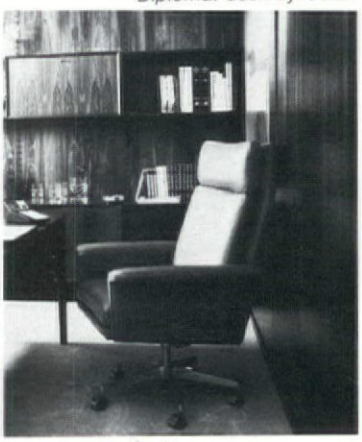
continued from page 126



Diplomat desk by Cado



Mauna Kea by Brown Jordan



222 chair by Cado



Nomad by Brown Jordan

Brown Jordan
Relax with Brown Jordan at its Mart space 1664 in either Don Colby's Nomad, tubular aluminum frames in enamel with vinyl mesh seats and backs for swivel back chairs, convertible ottoman/side table, folding tables and more; or John Caldwell's Mauna Kea, welded tubular aluminum laced with vinyl strap for dining/lounge chair, ottoman, chaise, and other pieces.
circle 227



Leva by Brueton

Brueton
Seating and tables finely crafted in stainless steel, upholstery, and glass create an unmistakable ambience of luxury and ease at Brueton's Mart showroom 946. Among the timeless pieces shown are the Leva side chair, featuring one piece stainless steel bar stock cantilever; the Cardonna chair, using seamless tubing; the Silhouette swivel chair by Bert England; and the Speer conference/dining table of steel covered with clear glass or marble, lacquer, or wood.
circle 228



Cardonna by Brueton

Buzan Collection
Look for Buzan at Milo Bloch & Associates, space 1635 in the Mart. This year's new feature is a Jim Eldon health care and hotel/motel series including chest, wardrobe, chest/desk, headboard, night table. Finished with solid oak radius edges, laminates or veneers. *circle 229*



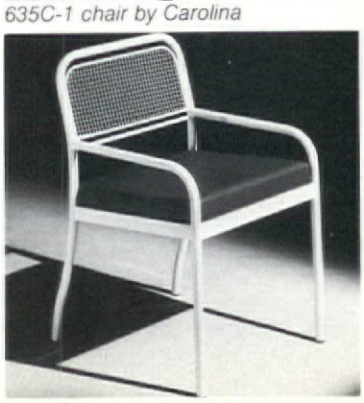
Jim Eldon chest by Buzan

Cado/Royal System
Mart space 1711 will glow wi
Finn Juhl's Diplomat series
three conference tables and tw
executive desks in Brazilian ros
wood and other finishes, accon
panied by five-star based execu
tive chairs like 222 high back, ar
desk and conference chairs 20
and 219 (high back), and Syste
Cado, of course. *circle 23*



635C-1 chair by Carolina

Carolina Seating
Watch for a handsome line
metal and wood health care furn
ture in a variety of colors and fi
ishes at Mart space 11-124. Als
try out the 635C-1 lounge cha
and the 6560C and 6564C sid
and arm chairs. Is there finer tha
Carolina? *circle 23*

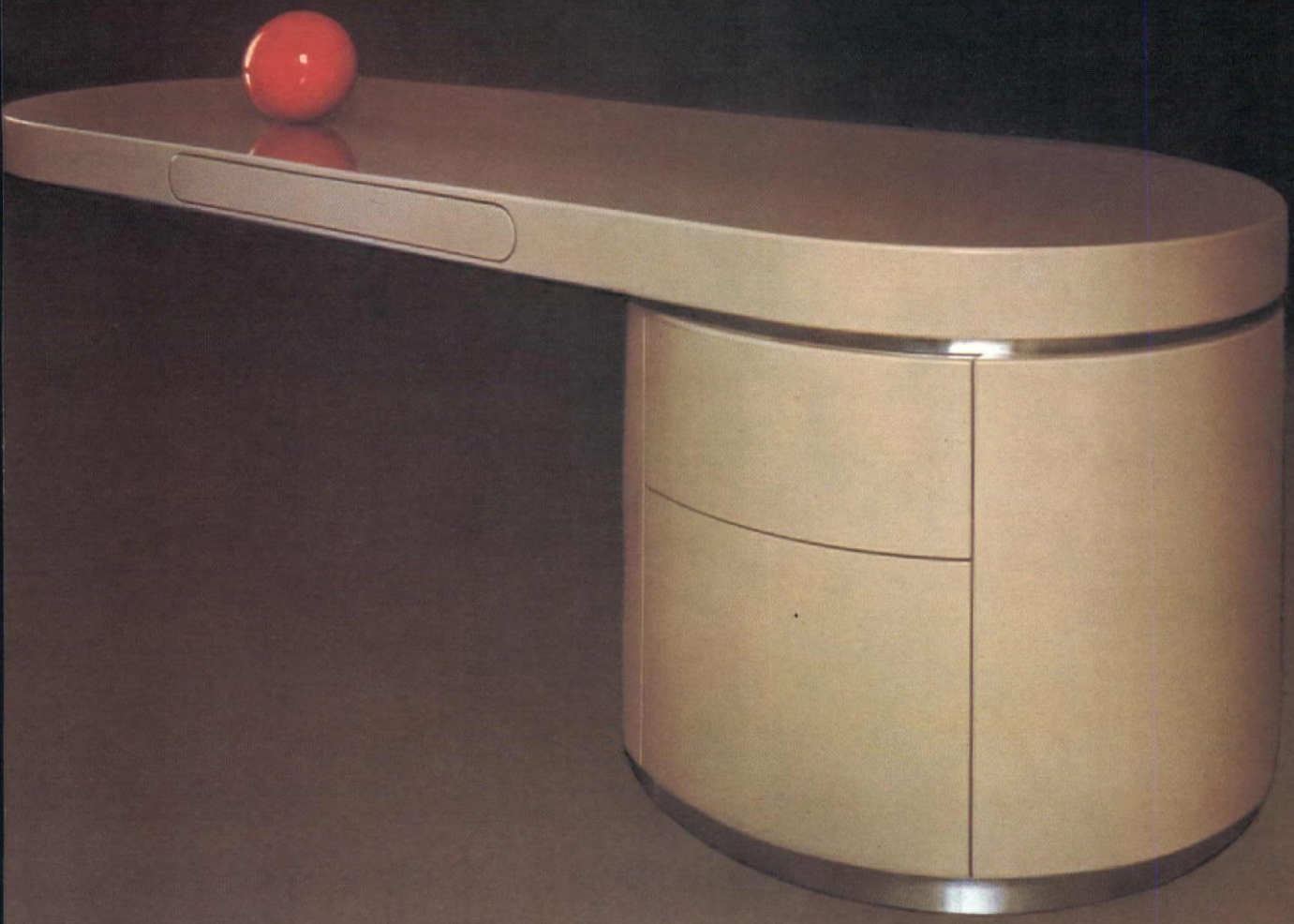


6564C chair by Carolina

continued on page 1

Ponte: The Single Pedestal Desk Designed by J. Wade Beam

One of a collection of double and single pedestal desks, cantilevered conference and reception desks and a full range of cantilevered return desks, credenzas and companion conference tables up to 16′ in length. Surfaces are scratch and alcohol resistant and friction free. Twelve colors plus special colors. Request a catalog.



The newness at

BRUETON

Showrooms: **New York,** 315 East 62nd Street, 10021 (212) 838-1630; **Chicago,** Space 946, Merchandise Mart; **Los Angeles,** Phyllis Morris, 8772 Beverly Blvd.; **Dallas,** Gerald Hargett, Inc., 220 Decorative Center; **San Francisco,** P.J. Svanfeldt, The Icehouse; **Atlanta,** Designer Products, 351 Peachtree Hills Ave., N.E.

circle 66 on reader service card

NEOCON PREVIEW

continued from page 128



Camera by Castelli



Aggregato by Castelli



724 chair by Condi



733 chair by Condi



Poole Group by Charlotte



Deck lounge group by CI



Dining group by CI



Variation 1000 by Corry Jamestown

Castelli
Two of the brightest lights at Mart space 1150 come from Artemide: Enzo Mari's Sistema Aggregato, a family of luminaires that stands on floors and work surfaces, cantilevers from walls, and suspends from ceilings, and the Camera group, which performs the same feats in a distinctly different way. Find them amidst Plia, the Box chair, and other Castelli creations. *circle 232*

Charlotte Chair
A sturdy contemporary oak chair series awaits visitors to Mart space 1149. The Poole Group, featured among some 70 Charlotte chairs, has solid steam bent backs, upholstered seat, and cane, solid wood, or upholstered back for that "never the same chair twice" look. *circle 233*

CI Designs
Take to the great outdoors with the Deck Lounge Group, Screen Seating system, and Dining Group at CI Design's Chicago representative, Milo E. Bloch & Associates, 415 No. LaSalle St. The fine lines are backed by precise joinery, solid mahogany, and waterproof marine glue, with allowances for drainage and expansion. Cushions are canvas. *circle 234*

Condi
John Caldwell's Scroll Collec
of walnut or oak and fully up
stered side, visitors, conferer
and executive chairs are draw
generous proportions and
ered in nylon, wool, or vinyl
rics and a variety of suede
smooth leathers. Who can res
See Condi at the new Mart sp
9-94-95 of Pacific Furniture M
ufacturing Co. *circle*

Corry Jamestown
A total working environment i
sembled and active at Mart s
1126, where Variation 1
proves that "you can achie
clean uninterrupted wall su
while retaining the flexibility
movable wall." Panels come
variety of sizes, fabrics, and
tops and caps. *circle*

continued on page

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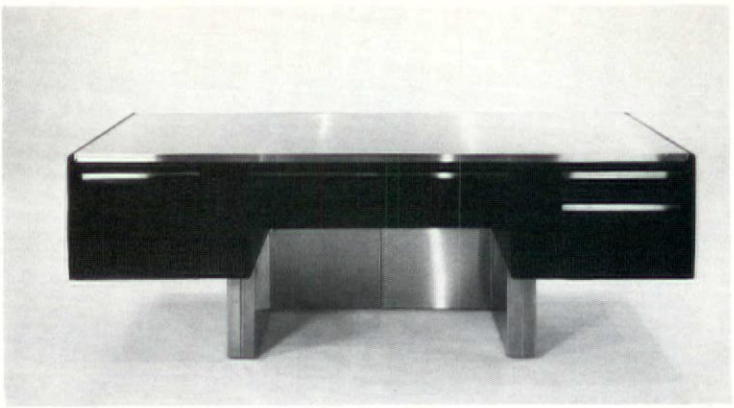
SHOWROOMS 306 East 61 St., New York, N.Y. (212) 838-5410 / Merchandise Mart, Chicago (312) 664-3370

Don't miss our new systems displays at Neocon 9– June 22-24

NEOCON PREVIEW

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Directional
Paul Evans' Collection 77 continues his design theory introduced by Directional a quarter century ago, with desks, conference table, dining tables, buffet, cocktail/coffee tables in suede, leather, and stainless steel (as well as Directional Collection's bronze, copper, brass, and chrome). Standard and custom finishes available. At Mart space 6-121, for the executive who has *almost* everything. *circle 237*



Collection 77 executive desk by Directional



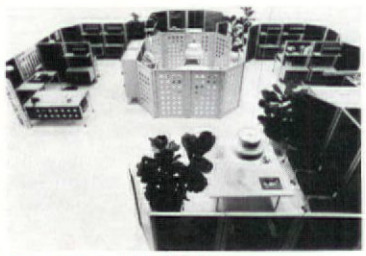
Collection 77 desk by Directional

Eppinger
The task/ambient lit open plan furniture system that Uncle Sam is trying for himself (in Manchester, N.H.) is displayed at Mart space 950. TRM and Emetric systems and some independent light towers will provide all the showroom's illumination; no auxiliary ceiling fixtures will be used. And not to be missed: Eppinger's unlighted but beautiful executive desks, conference tables, and contract chairs, under those light towers! *circle 238*

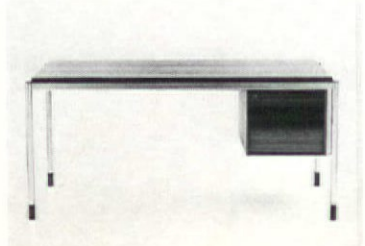


Office systems & lighting by Eppinger

Facit-Addo
Ergonomic II is the latest addition to the Facit 80 furniture line, bringing new sensitivity to human work needs in terms of color, size, shape, sound control, and flexibility that can be readily seen at the new Mart showroom 9-102-107. Among its many features: desks and tables in light and dark oak, smoked acrylic screens, mobile CRT table, typing table, soothing colors and graphics, electrical raceway in screens, and patented "Press Fit" connecting system. *circle 239*



Ergonomic II by Facit



Ergonomic II desk by Facit

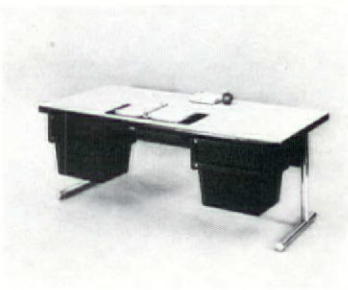
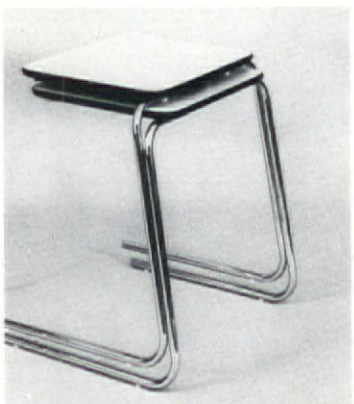


Table desk by Falcon



Stacking tables by Falcon

Falcon
Classic Bentwood chairs and a array of club, lounge, side, ar dining chairs are part of the su prise at Mart space 1192, whe Falcon is celebrating its rece acquisition of Bianco Manufa turing Co. of St. Louis, a maker wood chairs and booths for th food service industry. New fro Falcon: B-27 swivel barstool wi "Circa 1878" manhole cov base, stacking work tables ar table desks for schools, offices, braries. *circle 24*

continued on page 1

Rudd's at Neocon and it's worth a trip to Chicago.

Ultrasimple new cantilever chair.



Furniture designed for a Danish king.



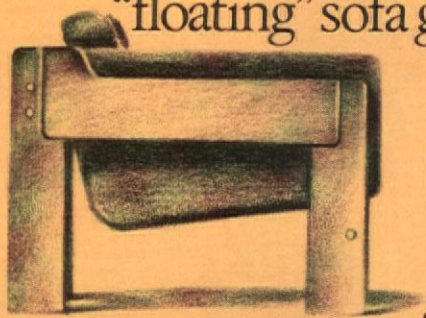
Our new M. O. Wood Laminates collection —in person.



New sofa group with curves that flow like mercury.



Powerful new "floating" sofa group.





Meet Rud Thygesen and Johnny Sørensen who designed it all.

Slender new sled base chair.

RJ kvadrat

Many new wool fabrics including a wool velvet.

circle 68 on reader service card

See us on the new 9th floor or write Rudd International 1066 31st Street N.W. Washington, D.C. 20007 (202) 333-5600

NEOCON PREVIEW

continued from page 132

Gayeski
Coordinated Office Concept means an entire office setting perfectly matched from one veneer flitch; if seeing is believing, rush to Mart space 1000, where William Ernst & Associates represents Gayeski. For more delight try a reversible parson's/backgammon table of leather or 24 burl and straight grain veneers with solid burl playing pieces.
circle 241



Coordinated Office Concept by Gayeski



Reversible parson's table by Gayeski

GF Business Equipment
Earl Koepke has used chrome plated rod, contoured seat, and ellipsoidal back to create the Fine Line chair group, complementing GF's 710 table group. With or without arms, seated with fabric covered cushioning, it is designed for conference, library, dining, and guest seating. See it with Active File, 30 Series vertical file, and new Mart showroom 916.
circle 242



Fine Line by GF

Gold Medal
Circus Chair No. 2 is R. Standish Gittings' patent pending indoor chair with hardwood frame covered in heavy duty canvas. Designed for hours of comfort in almost any setting, it folds for easy storage and portability. Take a NEOCON break at Mart space 1696 in a Gold Medal chair!
circle 243



No. 2 C.rcus chair by Gold Medal

Gregson
Into a new showroom, Mart space 997-998, Gregson introduces the Oak Wood version of its 1200 Series, a Camel Back traditional sofa and love seat, a contemporary group of modular lounge seating, and a fold-away tablet arm option for a select group of contemporary shell chairs. A new line of fabrics matches and blends with Owens-Corning Fiberglas Corp.'s acoustical Wall Panels and Sound Screens, arranged in the showroom in typical open landscape settings.
circle 244



1221P chair by Gregson



CBS-999-CB-TA chair by Gregson



2484 chair by Gunlocke



3021 chair by Gunlocke



Muffin by Harter



Harter/Wall by Harter



C27 chair Helikon

Gunlocke
Gunlocke and its respected J
son Chair collection hav
chorus of good news to re
from Mart space 11-114: 2
executive swivel chair, 2
plush executive swivel cha
Metric Seating Line to acc
pany the Metric Desk Line, M
cube architecturally styled d
and credenzas, and an integr
line of desks and seating by
liam Sklaroff that "reflects
day's soft, radial shapes."
ping it off, this is Gunlocke's
anniversary. Congratulations
circle

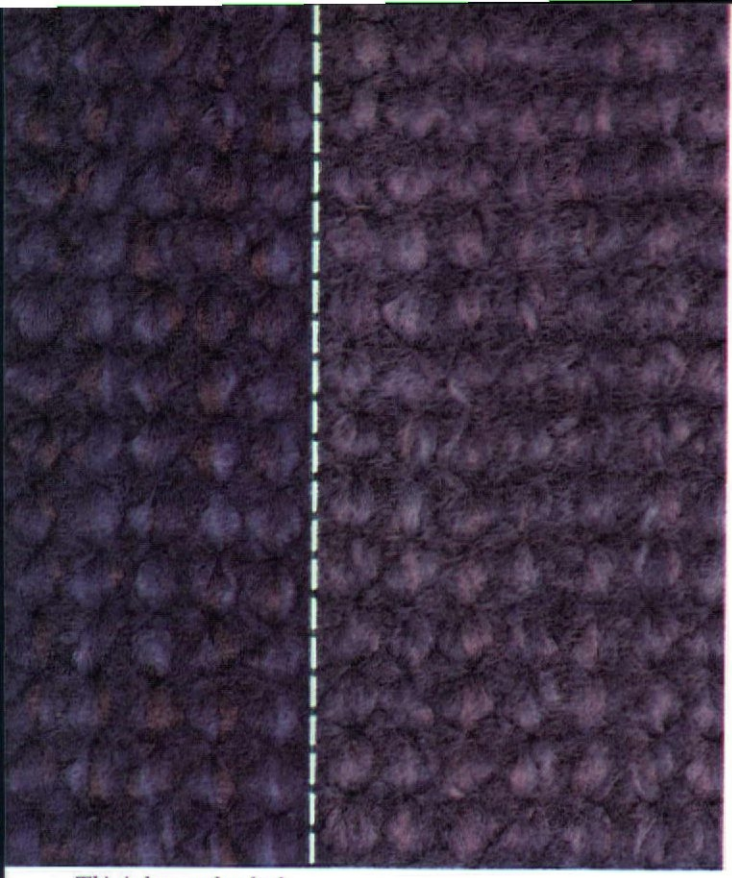
Harden
Stop by Mart space 1750 to e
four new sofas with matching
seats, and selected introduct
featuring a blend of cherry,
and elm woods. *circle*

Harter
A newly redesigned and
panded Mart space 1129 wil
hibit the new Muffin office
group, designed by Kuyp
Adamson Norton Ltd., Tor
with a variety of pedestals, a
and adjustments, three n
coated finishes, and wool, n
and expanded vinyl uhphols
Harter/Wall, an expanda
movable acoustical wall sys
and other products like the
Series seating, based on
"Harter Comfort Concept."
circle

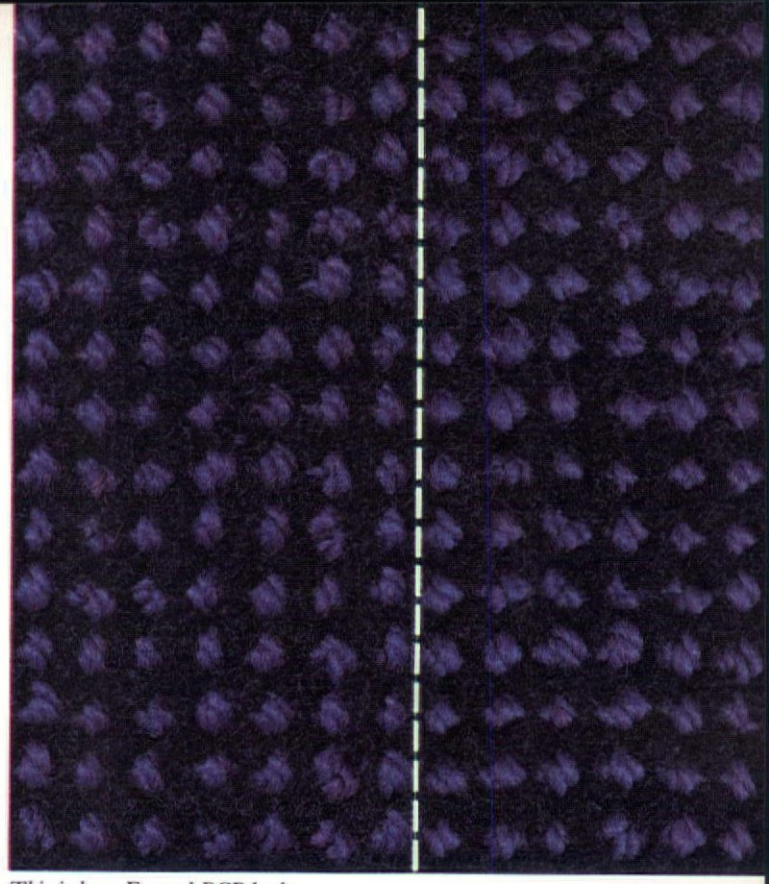
Haworth
A new Mart space, 9-72-78
show off Haworth's new
system involving a vast arra
coordinated hues bringing
softness of nature into
plan." Look for it grac
Haworth's office interiors
tems, UniGroup and Era-1.
circle

Helikon
Simplicity and architectural
characterize Helikon's new
base dining/conference
chairs, C27 and C270, on dis
at Mart space 961-3. Both
fully upholstered back. In ash
walnut, and in special dir
sions, woods, finishes, and
holstery as specified. *circle*

continued on page



This is how nylon looks before and after exposure to 1500 hours of Xenon-Arc lamps.



This is how Fortrel PCP looks before and after exposure to 1500 hours of Xenon-Arc lamps.

Which carpet do you want on your floor?

These before-and-after pictures show the actual results of an AATCC Colorfastness to Light Test (Test Method 16E) conducted by Certified Testing Laboratories on a commercially available carpet of Celanese Fortrel PCP producer colored polyester and one of the best commercially available carpets of similar construction made with a leading second generation nylon.

After 1500 hours of exposure to Xenon-Arc lamps (that's more than 18 times the 80-hour industry standard) the carpet of Fortrel PCP showed no evidence of fading or color change. The carpet of nylon, on the other hand, had faded substantially after 1500 hours.

If you'd like to look over these test results—and others—just drop us a line and we'll send you a copy.

Five years ago there wasn't any Fortrel PCP producer colored polyester. If you wanted a fade-resistant carpet, you had to sacrifice something else, like appearance. Now you don't have to sacrifice anything. Because now there's one carpet that resists fading, wearing, staining, soiling, molds, and static.

Just specify Celanese Fortrel PCP.

If your new carpeting is made from 100% Fortrel PCP polyester, commercial-grade, and has been properly installed and maintained, Celanese Fibers Marketing Company guarantees it. Here's how.

If the surface pile of the carpet wears more than 10% within five years from date of initial installation, Celanese will replace all worn material with equivalent carpeting at absolutely no cost to you.

Note that the guarantee is non-transferable and applies only to carpeting (stairs excluded) for which wear, if any, is not attributable to negligence or burns, casualties, cuts, pulls, and the use of improper cleaning methods or other causes beyond the control of Celanese.

This guarantee applies only to commercial-grade carpet as defined in Fortrel Polyester Carpet Performance Standard F-T207.

CELANESE

Fortrel PCP is a trademark of Fiber Industries Inc., a subsidiary of Celanese Corporation. Celanese Fibers Marketing Company is a division of Celanese Corporation.

Your next five years are guaranteed with:

FORTREL PCP

This time do it right.

Floor Coverings Department, Celanese Fibers Marketing Co., 1211 Avenue of the Americas, New York, N.Y. 10036, (212) 764-7640.

circle 69 on reader service card



The Beaten Path

Contract carpets that pass our tough wear tests can handle most any traffic problem.

That's because we simulate actual high traffic conditions in our lab before we allow carpets made of Dow Badische fibers and yarns to carry our Performance Certification Label.

First, we put the unpadded sample carpet through many electronically-recorded "walk-ons." This Stair Tread Wear Test shows us if the carpet has a high degree of resistance to matting and soiling.

Then we put it through our Tetrapod Test, which simulates the kind of severe abrasion conditions a carpet would receive in year-in and year-out use.

These are just two of many critical performance and appearance retention tests a carpet must pass in order to be a Dow Badische Performance Certified product.

Next time you specify contract carpet, make sure it bears the Performance Certification label. Then you know it can take the daily grind in stride. For further help with your carpet specifying problems, contact our Contract Carpet Consultants Service and ask for our Contract Carpet Selection and Specifications Guide.

Dow Badische Company, Create Center
Williamsburg, Va. 23185
(804) 887-6573

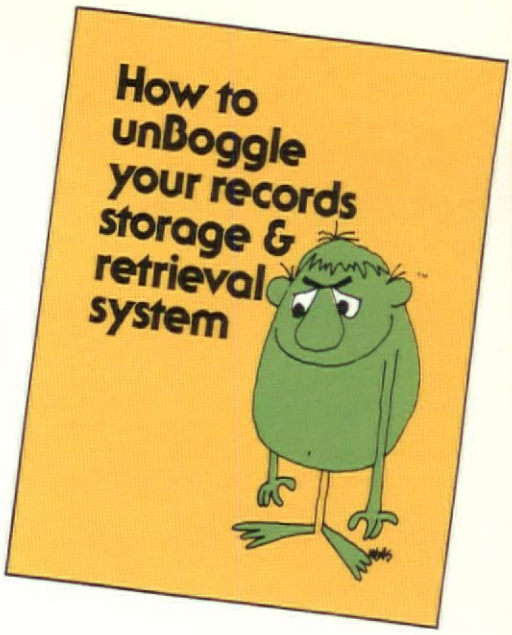
PERFORMANCE CERTIFICATION

DOW BADISCHE

Dow Badische produces acrylic and nylon fibers and yarns especially engineered for carpets of beauty and performance.

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COMPANY_____

STREET_____

CITY_____

STATE, ZIP_____

TYPE OF RECORD KEEPING PROBLEM_____

NEOCON PREVIEW

continued from page 134



Sectional units by IIL



Armchair by IIL

Interiors International Limited
IIL's new large scale sectional seating units form single, two, or three seaters using connectors. Add arm rests as desired, COM or standard IIL cover materials or IIL's special buffalo leather with double stitching. These and more await visitors in a new Mart showroom, 9-34-35. *circle 250*



Ortus 33 by ICF

ICF
Whatever your needs in wall systems, ICF is prepared to meet them—especially with the addition of Interlubke's Ortus 33, boasting custom widths, varying heights, many inserts, recessed satin chrome door and drawer pulls, and polyester or wood finishes, and Interwall, a storage and partition system with finished backs, walk through doors, and options like EDP storage, AV screens, filing, glass partition walls, power/communications cable housing, and laminate or wood veneer finishes. Don't forget ICF furniture, also present at the new Mart space 945.
circle 251



Interwall by ICF

Jansko
Two well upholstered introductions can be seen at Jansko's Mart space 1149. Swivel tilt armchair 3702EX is set on a chrome steel base with rubber casters. Lounge chair 3705 is set on a chrome steel sled base. A wide range of fabrics is available.
circle 252



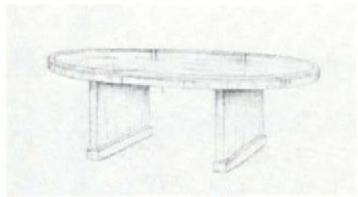
3702 EX chair by Jansko



3705 chair by Jansko



Windsor 6000 by Jofco



T445 table desk by Kittinger



Brno by Knoll



Vertebra by Krueger



Matrix by Krueger

Jofco
Windsor 6000 joins wood crafts manship, traditional styling, ao choice American black walnut ve neers in a group comprising desk modular cabinets, hutches, an bookcases for the executive These and other examples of th cabinetmaker's art are in Ma space 1109. *circle 25*

Kittinger
A new table desk, T445 oval ex ecutive table desk, features ma hogany, mahogany veneer, satin wood border, and ebony inlay in classic form for executive use. pencil drawer is located in the ri of the top. Look for this and othe fine Kittinger contract products Mart space 6-158. *circle 25*

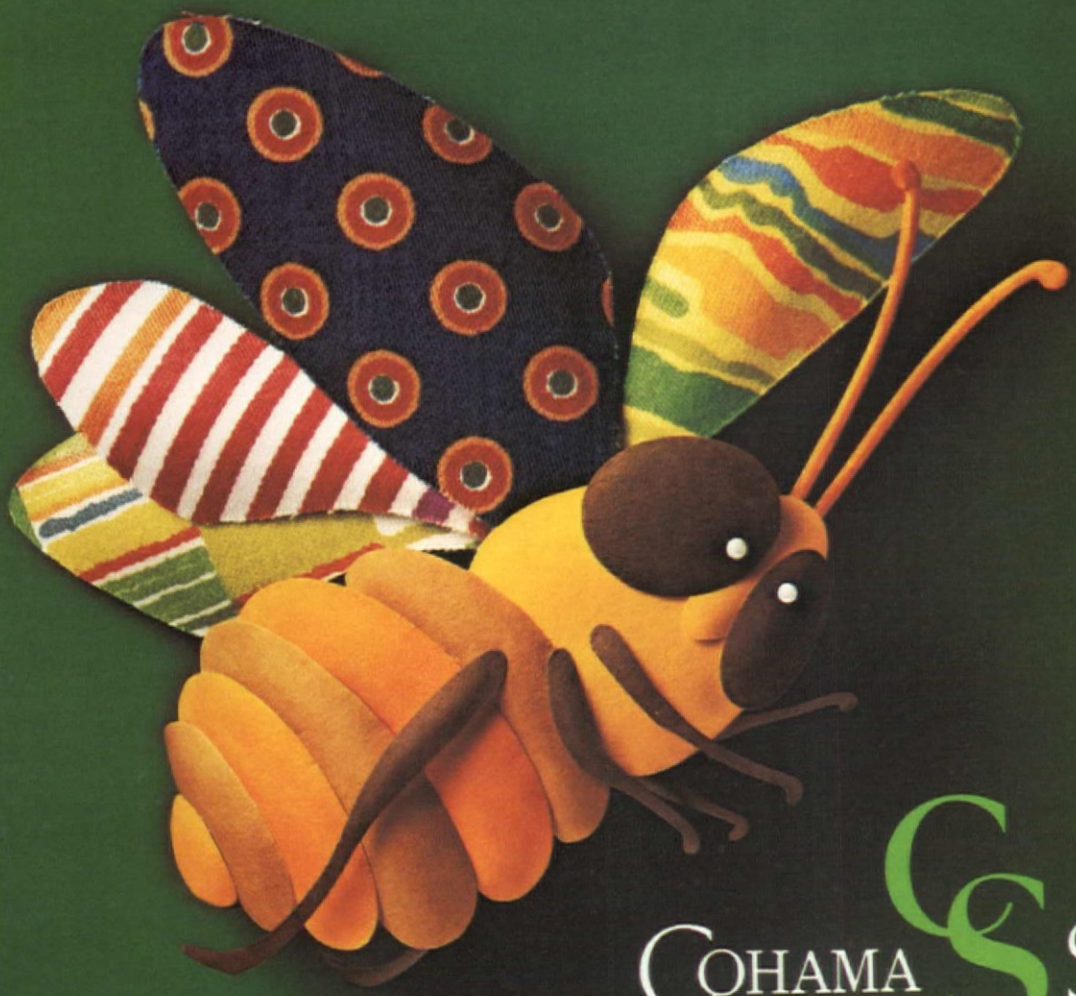
Knoll International
Mart space 1111 will be the scen of much excitement: new furn ture collections by Gae Aulent Charles Pfister, and Mies van de Rohe; new finishes, fabric trea ments, and colors for designs b Marcel Breuer and the team Andrew Morrison and Bruce Ha nah; Stephens and Zapf offic systems in new finishes and tas lighting by Sylvan R. Shemitz; new assortment of textiles, print and casements including cotto velvets, Scotch and Irish wool homespuns, and "new colors e erywhere." *circle 25*

Krueger
Krueger will feature the Matr high density stack chair (4 chairs stand 67¼ in. high), ar Emilio Ambasz and Giancarlo P retti's widely acclaimed Vert bra chair (which automatica changes configuration with boo posture), at its Mart space 1184 *circle 25*

continued on page 14

BUZZ UP TO THE NEW 9
AT NEOCON

In the Merchandise Mart. It's Neocon's and the Mart's dramatic, new contract fashion floor. Look for 901-A and the beehive activity sure to center in the new and permanent Chicago showroom of COHAMA SPECIFIER . . . two famous names in decorative fabrics now united to give you innovative total source programs for contract drapery and upholstery fabrics, bedspreads and wallcovering. See these programs presented in exciting new collections of Fire-Stop® machine washable cotton prints and Space Planners I and II inherently flame retardant, totally stable casements. Get the facts about our vast in-stock inventory selections, increased custom design facilities and experienced professionals ready to consult with you. Their ideas will **Put our Bee in your bonnet.**



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UNITED MERCHANTS AND MANUFACTURERS, INC.

NEOCON PREVIEW

continued from page 138

KT Furniture
Robert Schnair's Poise executive chairs will be introduced at Mart space 1198. Their soft, supportive upholstery with double sewn details is designed to appeal to managers and professionals. The base is walnut or oak on four dual casters. Also new is the 1977 Fabric Program, ranging from rich fabrics to hard wearing 100 percent nylons. *circle 257*

Loewenstein
The 855 Lucia sides chair is resilient in appearance but quite sturdy as well: KD construction with central steel tube unit supporting seat, back, and legs of plywood and solid beechwood, in all Padova finishes in quantities of 25 or more. At Mart space 621. *circle 258*

Madison
Arthur Umanoff has created the Estate Group featuring a "floating back" in single lounge chair and two and three seat sofas, the Presidential Group of sculptured oak, ebony or optional brushed chrome base, and upholstery, and a virtually indestructible sculptured and steam bent oak chair with polyfoam padding on rubber webbed seat and curved plywood back. Try them all at Mart space 1166. *circle 259*



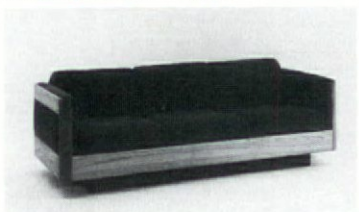
K 250X Poise by KT



855 Lucia by Loewenstein



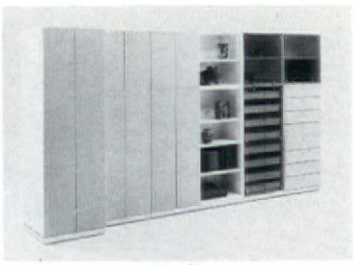
Arthur Umanoff, Madison



Estate by Madison



Presidential by Madison



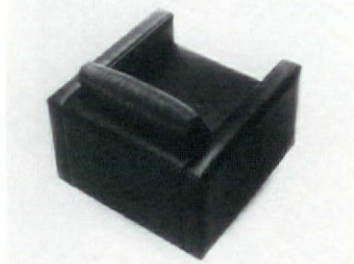
Storage wall by McClure



Work station by McClure



120° desk by Meridian



QD chair by Metropolitan



QD sofa by Metropolitan



Technical work station by Herman Miller

McClure
Metrix will come in new mod
configurations and a new
temporary dark brown fi
which visitors will see
McClure's Mart space 1
(shared with InterGroup Co
tions). What remains the sa
High precision standards,
rable materials and construct
and great adaptability using
rix desks, shelving, storage,
filing components. *circle*

Meridian
At Meridian's showroom, Ex
itors Bldg., 2nd floor south,
No. Wells St., is a new 120°
for desk top computer use
setting the return at 120° from
normal work surface, Meri
places CRT display screens o
direct eye contact of visitors
convenient for users. *circle*

Metropolitan
QD means quick delivery, a
program to ship the new QD
chair, and loveseat with choic
plinths or legs within two wee
receipt of order. Coverings
clude top grain leather in two
ors and a textured nylon fabr
five. Rush to Mart space 621.
circle

Herman Miller
There's a totally new showr
for Herman Miller at Mart sp
920-926 surrounding one o
Mart's skylight courtyards.
inside that space are Action
fice Options including
stained white oak veneer for
els and components with chr
trim, fabric wrapped acous
panel, Plexiglas panels, and
tone finishes; and Action O
technical work stations. The
action aplenty in AO. *circle*

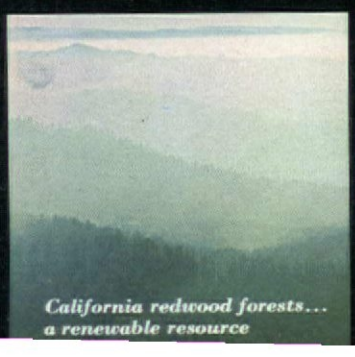
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Wellington
8000 Series
Formal elegance in 3-coat lacquer finish walnut and exacting craftsmanship to bring you the quality you deserve. The graceful, efficient appearance of your outer office and right on through to the executive suite with the WELLINGTON 8000 Series. Choose leather tops if you wish, but choose the finest from JOFCO.
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PERMANENT DISPLAY ROOMS—CHICAGO • FORT WORTH • LOS ANGELES • NEW YORK
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Redwood.

Here today. Here tomorrow.

Chesapeake Bay residence of James N. Cargill.
Architect: Carlton Sturges Abbott, A.I.A.



No other interior provides the natural richness of redwood. And California's luxury lumber is as practical as it is beautiful.

Redwood takes and holds a wide variety of finishes, requires little care. It provides excellent insulation, keeps heating and air-conditioning costs low. And redwood is not only unsurpassed in durability, but fire-resistant as well.

Redwood. Specify it for beautiful interiors—that work.



Write Dept. A for free booklet "Redwood Interiors."

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Circle 38 on reader service card.

BOLING

BOLING CHAIR COMPANY □ SILER CITY, NORTH CAROLINA 27344

VARIETY AT BOLING. A wide array of styles awaits you at Boling in chairs, desks and bookcases. Sleek contemporary or timeless traditional chairs come with low backs or high backs, arms or armless, cushioned or plain - all in a marvelous variety of colors. Even in tables or desks the selection is abundant - from the largest of conference tables to space-saving office desks. These are yours to choose from at Boling where each piece has been crafted with pride for generations.



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circle 74 on reader service card

NEOCON PREVIEW

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934 chair by Monarch



Lounge chair Romweber



Bentwood 101 by Monarch



Style 6 by Rose



Sedgefield by Mytrle



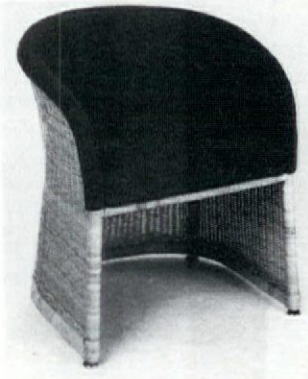
M.O. 6161 chair by Rudd



Profile 20 by Myrtle



Condor sofa, chair by Pace



7770 chair by Shelby Williams



Sangrila wardrobe by Pace

Monarch
Mart space 1120-21 will feature Norman Hekler's 101 Series of club chair, love seat, and sofa with smoothly rounded laminated oak or walnut arms and tight seat construction, and the 934 executive swivel in mirror chrome or antique bronze finish with oak or walnut arms, with matching 933 side chair. *circle 264*

Myrtle Desk
Starring in Mart space 1162-63 will be the Profile Twenty contemporary executive office furniture collection with its distinctive cantilevered, cube design in American walnut veneers (desks, credenzas, and table desk), and the Sedgefield Collection of traditional executive desks, credenzas, and a secretarial grouping in walnut veneers. *circle 265*

Pace Collection
G. Faleschini's Sangrila group of bed and wardrobe cabinets and his Starblack cabinet series, Leon Rosen's 5500 table series, Janet Schwietzer's 9807 wall hung cabinet series, and Piero Ranzani's Condor seating series work the Pace magic with suede, leathers, imported fabrics, marble, mirrors, chrome, polished aluminum, and stainless steel contrasted with exotic woods and durable laminates at Mart space 1200.
circle 266

Romweber
The look is contemporary at Mar space 6-166, where Romwebe unveils new seating groups, man modular, in lush, comfortable up holstery with the finest hardwoo and other construction materials Sample some of the infinite possi bilities for yourself in the "furni ture of timeless beauty."
circle 26

Rose
There's a new styling with trim de tails in walnut or oak, upholster in a variety of fabric colors an textures, for Rose acoustica screens at Mart space 11-117A There's solid value, too: NRC .85, fire rating is Class A.
circle 26

Rudd International
Danish designers Rud Thygese and Johnny Sorensen will gree visitors who come to Mart spac 9-113-114 to see their ne Konge Mobler lounge group wit matching salon chair and dinin table, Copenhagen sofa grou HG case system, and side chai in solid white oak and natural ma hogany. Other surprises fro Rudd: Chicago sled base pull-u chair, laminated lounge grou the complete M.O. Wood Lam nates Collection, and the ne Kvadrat Fabric Collection, bas cally virgin wools—all fire re tardant. *circle 26*

Shelby Williams
The 7770 wicker lounge chair one of a number of contempora chairs in wicker, polished chrom tube, and other materials that w be featured at Mart space 1 111. *circle 2*

Scandiline
Visitors to Mart space 9-108-1 will see Stan Hutchinson's ne and versatile contract line of fu niture called Perimeter, a coord nated design of desks and seatin featuring radius corners with o tional architectural metal trim oak, teak, walnut, Brazilian ros wood, Macasser ebony, and Z bra wood. Pieces include tab desk, cube desk, credenzas, hig rise desk and credenza, loun seating, and occasional tables.
circle 2

continued on page 1

relax.

It comes in beautiful fabrics.
It comes in sofas, beds, and a full line of modular units.
The covers remove with the flick of a zipper!
It's called

strips

Designed by: Cini Boeri

from the **Arflex collection**



See it at NEOCON:

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Beylerian 305 E. 63 ST., N.Y., N.Y. 10021 212/755/6300

NEOCON PREVIEW

continued from page 148

Stendig
Viking II on a new sled base, Eero Aarnio's Sioux in solid oak with foam seat and back cushions, and a new credenza cabinet for the Omega office group are some of the reasons to visit Mart space 1158. *circle 272*

Stow/Davis
ISD is designing a new Mart showroom 9-08-10 for Stow/Davis to display Free Dimensional, its open plan office system, in its entirety. Look for new task/ambient lighting products engineered by ITT-Wakefield, more Jordan fabrics, and tablet arms and ganging device for Robert DeFuccio's Triangle chairs. *circle 273*

Sunar
Product extensions of Sunar systems groups, including CAS seating (executive high back, sled base conference and clerical seating), PAS panel components (oak, curved, and see-through panels, a new series of functional panels), System Mini-tables (a new range of finishes with an accent on wood), as well as task/ambient lighting and occasional tables will be installed at its new Mart space 1015. *circle 274*

Supreme Equipment & Systems
A complete product line display will be in operation at Supreme's new Mart space 9-67, featuring the new Thin Line Roll Away Tri-File which puts hundreds of file folders within immediate arm's reach. *circle 275*

Techniques in Wood
Mart space 1166, the showroom of Al Markoff and Art Fitzgerald, will display Techniques in Wood's Alpha 9A and Beta 8B landscape screens. *circle 276*

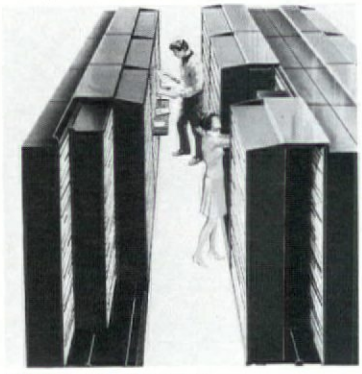
Thayer Coggin Institutional
Half-round oak trim is Milo Baughman's signature for the chairs, sofas, and sectional seating to be shown at Mart space 1173. TCI's newest line includes over a dozen basic pieces. *circle 277*



Sioux by Stendig



Viking II by Stendig



Thin Line by Supreme



Screen by Techniques in Wood



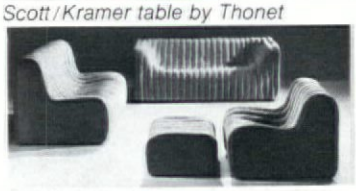
TCI 7701 chair by Thayer Coggin



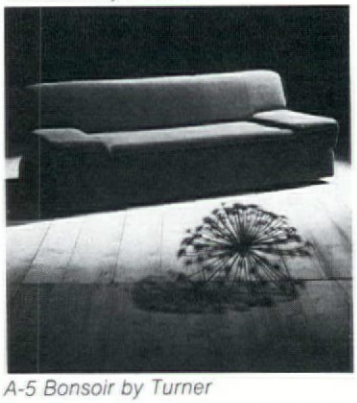
Ralph Rye chair by Thonet



Scott/Kramer table by Thonet



A-6 Relief by Turner



A-5 Bonsoir by Turner



Chair by Westin-Nielsen



10/12 chair by Westnofa



Oak 1100 by Worden

Thonet
Walk into Mart space 11-1 where Thonet's ambitious des program this year introduc such products as the Ralph R lounge group in solid elm incl ing lounge seating, arm, side, a stacking chairs, conference bles, benches, and occasional bles with sculptured lap/c joint; the Scott/Kramer ta series with sculptured alumin bases; Gerd Lange's Thonet R System featuring plastic sh wood leg, and molded plyw arms and stretchers; and Robert Bernard modular seat system of upholstered shells c tubular steel legs. *circle*

Turner Ltd.
Understated elegance is the h mark of the Turner philoso both in its Mart space 600 an Artima introductions A-5, B soir, and A-6, Relief. Bonsoir sofa of strong horizontal li Relief is a one, two, and th seat collection, including c man, with bold sculpted ver bars highlighting the upholst Both in fabric or leather. *circle*

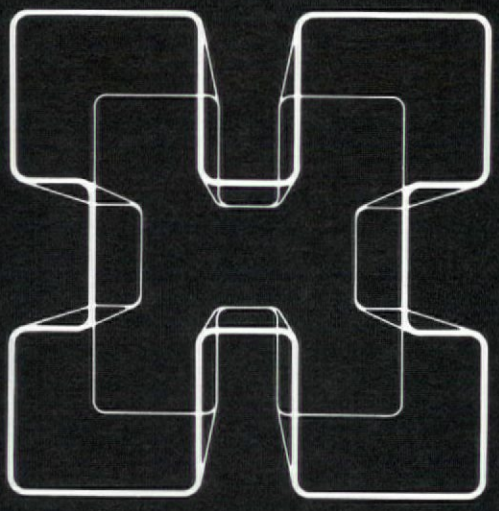
Vecta Contract
Mart space 1168 will display Vecta products stressing sea and fabric program. *circle*

Westin-Nielsen
A stacking arm chair of lamina veneers of beechwood, sta natural, walnut, teak, or a va of colors with upholstered and back will debut at Mart sp 1000. *circle*

Westnofa
The Westnofa contract collec designed by some of Sca navia's finest product desig and architects, will be displa at NEOCON International. W nofa's line includes stacking ganging chairs, conference lounge seating, and childr furniture. *circle*

Worden
Visitors to the Al Treiber sh room in the Exhibitors Bldg., No. Wells St., will be able t Worden's new Oak 1100 Seri lounge seating and cha benches, reading tables, and casional tables. *circle*

Westinghouse ASD
ASD welcomes NEOCON t new Mart space 9-05-07, w its ambient/tast lighting and stations for word processing be featured. *circle*



NEOCON 9, and the ninth floor.

A happy coincidence?

YES, this year the contract furniture people on the ninth floor of the Mart do have a Happy Coincidence . . . but if you're looking for our happy coincidence, you'll have to look *next* year.

That's because **Hauserman is now on the tenth floor of the Merchandise Mart** . . . in a new place . . . with a new look . . . new lighting . . . and more!

Plan to see Hauserman *this year* in **Space 1012** at NEOCON 9 . . . you shouldn't wait until next year for our happy coincidence.



Hauserman Inc., • 5711 Grant Ave., • Cleveland, OH 44105 • (216) 883-1400
Hauserman Ltd. • 125 Bethridge Road • Rexdale, Ontario, Canada • (416) 743-3211
Showrooms: Space 1012 Merchandise Mart • Chicago, Il. 60654 (312) 822-0750
489 Fifth Avenue • New York, New York 10017 • (212) 687-7930

P.S.™ It's not just a post script. If you work with anything 8½ x 11, you'll love *it.*

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westnofa didn't invent the wood but we saw the possibilities . . .





SELECT designed by Olav Rolv Tysnes NIL.
Upholstered seating suspended on a laminated bentwood frame. Single, ganged, optional flip seat.

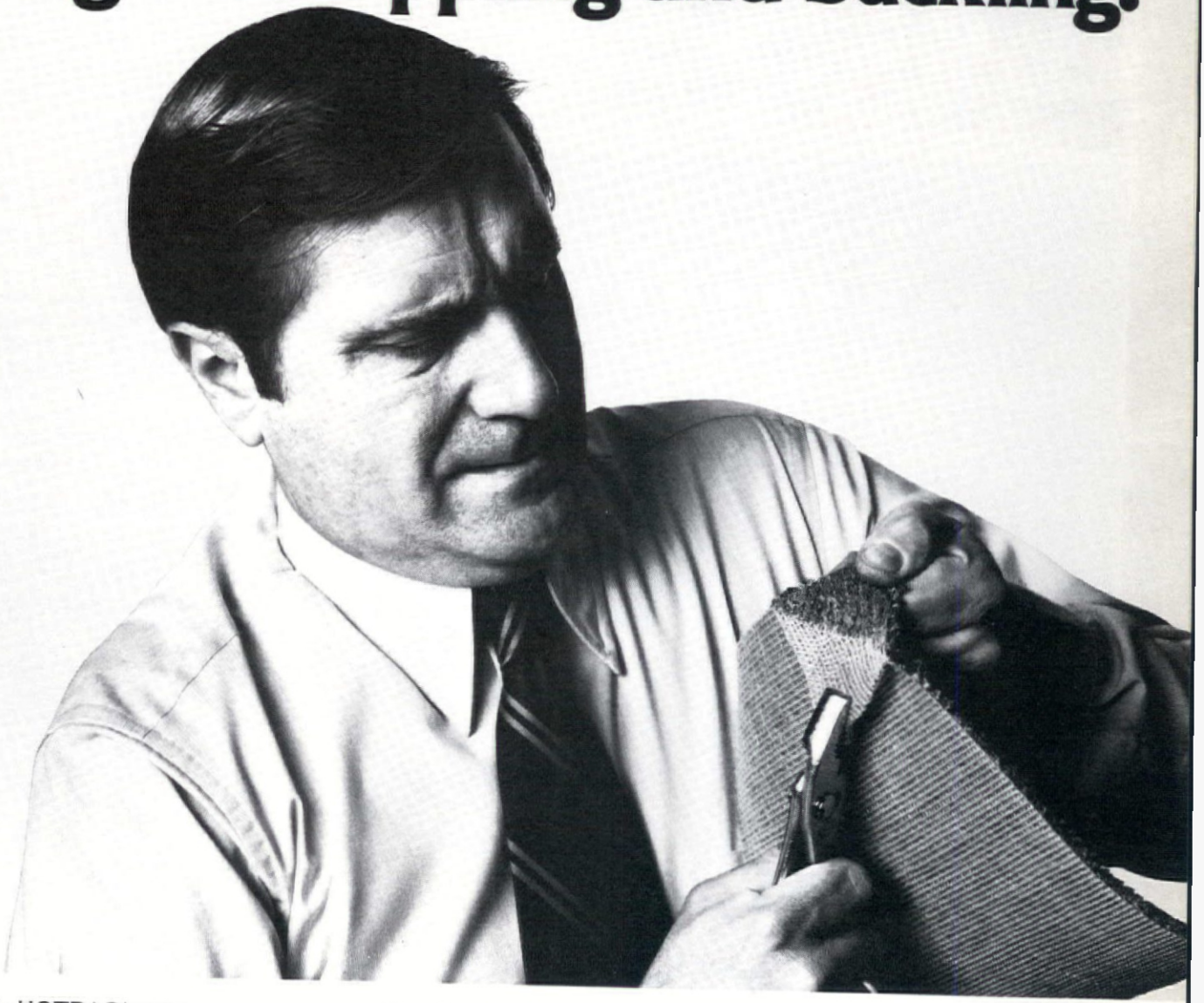
westnofa u.s.a.

Specifications, prices and product literature is available on request.

1800 RIDGE AVENUE • EVANSTON, ILLINOIS 60201 • (312) 491-9000

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Now...specify carpet with twice the backing adhesion to fight off rippling and buckling.



Du Pont's HOTBAC* resin system for premium contract carpet can give you twice as strong adhesion between primary and secondary backing as latex gives. In heavy traffic areas and under chair casters or other wheel-borne traffic this carpet stubbornly resists the unsightly buckling and rippling caused by delamination of the secondary back.

And carpet made with HOTBAC can provide a superior tuft bind that virtually eliminates the problem of deliberate or accidental snagging. The superior hot melt bonding system also reduces unsightly, destructive raveling along seams and cut edges for trench headers and phone outlets.

HOTBAC, in short, offers you longer wear and less frequent replacement. Ask your supplier for carpet made with HOTBAC. Or we'll be glad to tell you where you can obtain it. Just circle the reader service number.

Contract carpet bonded with DuPont HOTBAC®

DUPONT
REG. U.S. PAT. & TM. OFF.

*Reg. U.S. Pat. & Tm. Off. for resin used in carpet manufacture.

circle 79 on reader service inquiry card

Polychromic Designs has introduced a line of decorative acoustical panels that add quiet, color and versatility to an environment. The panels are constructed of one-inch thick fiberglass core, upholstered with a fire rated fabric material. Panels are reported to be easily mounted on any wall surface, used as floor to ceiling dividers or suspended from the ceiling. There are 12 standard sizes, with custom sizes also available; and 19 solid colors and 7 stripe patterns. *circle 305*

The Plastics Division of **Stauffer Chemical Company** has added a textured, fiber-glass based shade cloth to its line of Tontine® window shade cloths. Called Samoa, the new product has a heavy grasscloth texture, and its construction of glass fiber substrate and vinyl topcoat make the shade durable and easy to clean. It is available in five neutral colors, is translucent, fray-resistant, fire-resistant and washable. *circle 306*

Curtis Products Limited has introduced a new series of lounge chairs of Canadian design by S. Grant Rutherford. The Series 3900, in single, two and three seater models, features a steel tubing frame design with a cantilever seat and flexing action. Steel tubing is 1½ in. in diameter, 14 guage, and finished in mirror chrome. Button tufted seat and back cushions can be upholstered in standard fabrics or COM. *circle 307*

The **Indiana Desk Company** makes possible a selection of four different appearances in their Mode IV series. Leg modes in four designs attach or detach to transform styling. Choice of open leg or straight leg in solid walnut, chrome or full panel leg. Mode IV series has a variety of executive and secretarial desks, credenzas, bookcases, lateral files and accessory tables. *circle 308*

Allied Chemical and Milliken combine technical know-how in "The Great American Outdoors Collection" of area rugs, designed to brighten floors or walls in traditional or contemporary interiors. Rugs are tufted of long wearing and durable *Anso* nylon from Allied Chemical in as many as eight colors, using Milliken's Millitron color injection process. Designs are inspired from natural themes—such as southwestern sunsets, realistic field flowers, and the stylized tree of life motif. *circle 309*

James Seeman Studios, Inc., division of Masonite Corporation, has introduced "Tastemakers," a new, highly comprehensive collection of wallcoverings in 24 designs and 95 colorways. The collection is gravure-printed, pretrimmed, scrubbable, and peelable, on paper-backed vinyl laminate and Mylar polyester film grounds. The broad range of designs are largely inspired from plant life, plus a number of interesting stripes and woven effects. *circle 310*

Greeff Fabrics, Inc. presented four collections of fabrics printed in England and a line of upholstery weaves of wool and nylon for its 1977 Spring introductions. The "Palette IV" upholstery line spans a range of colors to coordinate with the prints and also blend with Greeff's selective carpet program of solid colored 100% wools and geometrics of 80% wool, 20% nylon. *circle 311*

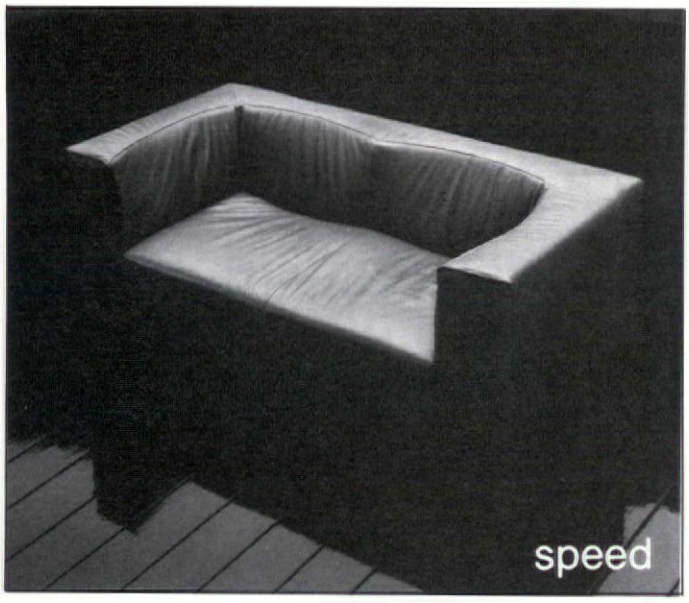
Gretchen Bellinger Inc., in New York's D & D Building, is a valuable source for contract fabrics of natural fibers to give structural strength and architectural appeal. They include tweeds, nubby textures, woven geometrics—and 100% wool Limousine Cloth in 62 in. width and scrumptious, uncommon colors. Ms. Bellinger is also representative for Mirrolite mirrorless paneling, Robsjohn-Gibbings furniture in the classic Greek manner, and elegant stainless steel accessories designed by Edmond Fernandez. *circle 312*



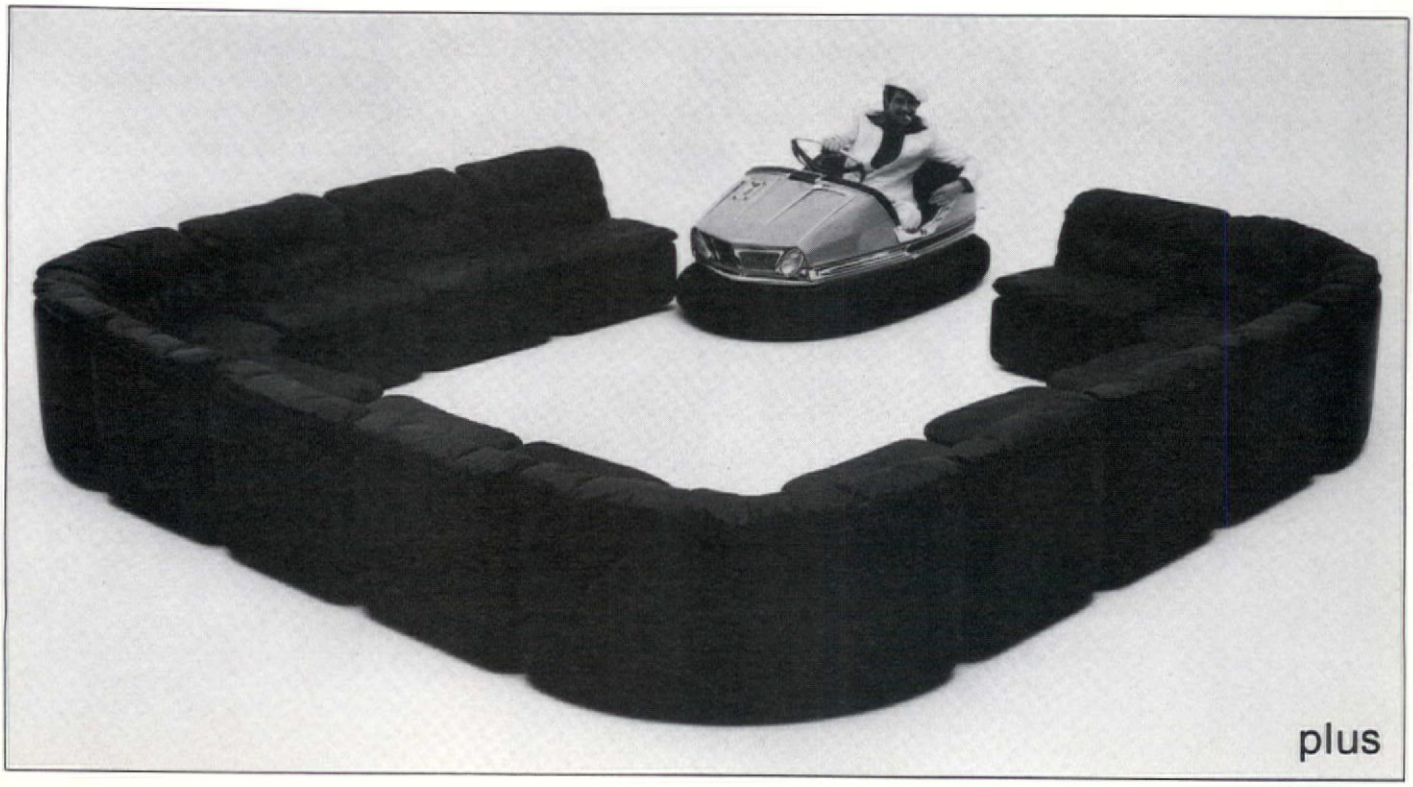
brayton

the walter k collection
by brayton international

high point: 113 motsinger st. (919) 883-1311
chicago: 938 merchandise mart (312) 822-0711
new york: d.f.c./150 E. 58th (212) 371-6131







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NEWS

People manufacturers and showrooms

Thomas R. Pitts was elected Chairman of the Board of Directors of Myrtle Desk Company, High Point, N.C., and Harry Adams was elected President and Chief Executive officer of the company. Art Honeycutt was elected to the office of Vice President of the corporation, and Ben F. Hodges was re-elected as Secretary Treasurer.

Donald Klooster has been elevated to executive vice president and general manager at Rose Manufacturing Company; Leonard P. Straayer has been appointed vice president/production; Herman R. Vande-Riet, vice president/marketing; Russell H. TerBeek, special projects manager; and Philip W. Benson, administration manager.

Gordon H. Brown has been promoted to the post of Vice President/marketing for Samsonite's Furniture Division.

Jack C. Phillips, from the Romwever Showroom in Chicago, has been named President of the Contract Manufacturers Association.

J. Rollins Sevier has been elected a member of the Board of Directors and to the position of Senior Vice-President of Manufacturing for Monarch Tile Manufacturing, Inc.

A. W. Walan was elected President and Chief Executive Officer of Lyon Metal Products, Inc., of Aurora, Ill.

Murray Tomack has been named Executive Vice President of the Stark Carpet Corporation.

Curt Totzke has been appointed director of marketing for the Varidye Corporation, a wholly-owned subsidiary of the Berven Carpets Corporation, Fresno, Ca.

Gerald L. Sechrest has been elected Vice President-Sales of GF Business Equipment, Inc.

The appointment of **Greg Hege** as vice president of operations for the Halo Lighting Division of McGraw-Edison Company, Ill., has been announced by Dan Thomson, President of Halo.

Raymond P. Habib has been appointed to the office of president of Bloomsburg Carpet Industries and Bloomsburg Carpet Sales, the manufacturers' exclusive selling agent.

H. Lawrence Carpet Mills, Inc., of New York City, has been appointed East Coast representative for Patrick Carpet Mills Division of Patrick of California, Inc.

Walter J. Gog has been named vice president, marketing and sales, glass container division, of Brockway Glass. In related moves, Bernard P. Kosik has been named general sales manager of the division, and James L. Nemec has been appointed manager/marketing of the division.

Ted C. Hannum has recently been named vice president, director of the Lighting Fixture Division of ITT, Vermilion, Ohio.

James M. Sheridan has joined the General Products Division of the B.F. Goodrich Company as division vice president-marketing.

Ellen Aronis, of Norton Blumenthal, Inc., has been promoted from showroom manager to the position of associate director.

Barbara Edwards has been appointed to the newly-created post of corporate Director of Store Design of Gimbel Brothers, Inc.

Joseph W. Shaw has been appointed sales manager, national and international accounts of Hollytex Carpet Mills, a subsidiary of United States Gypsum Company.

COMPLEMENTS TO OUR TABLES.



Our chairs. They not only complement our tables. They'll also fit right into your contemporary furniture department. Nine distinctive designs. With shining chrome, polished brass and antique bronze frames. Vinyl, velvet-like or burlap-look cushions. And a big pick of colors.

Cosco Contemporaries also builds a terrific selection of tables, desks, etageres and stands. So you can give your customers a complement. After you sell them the chairs.

Cosco Contemporaries
Columbus IN 47201

Write for your color catalog and see us in: New York • Philadelphia • High Point • Miami • Chicago • Dallas • Denver • San Francisco • Los Angeles

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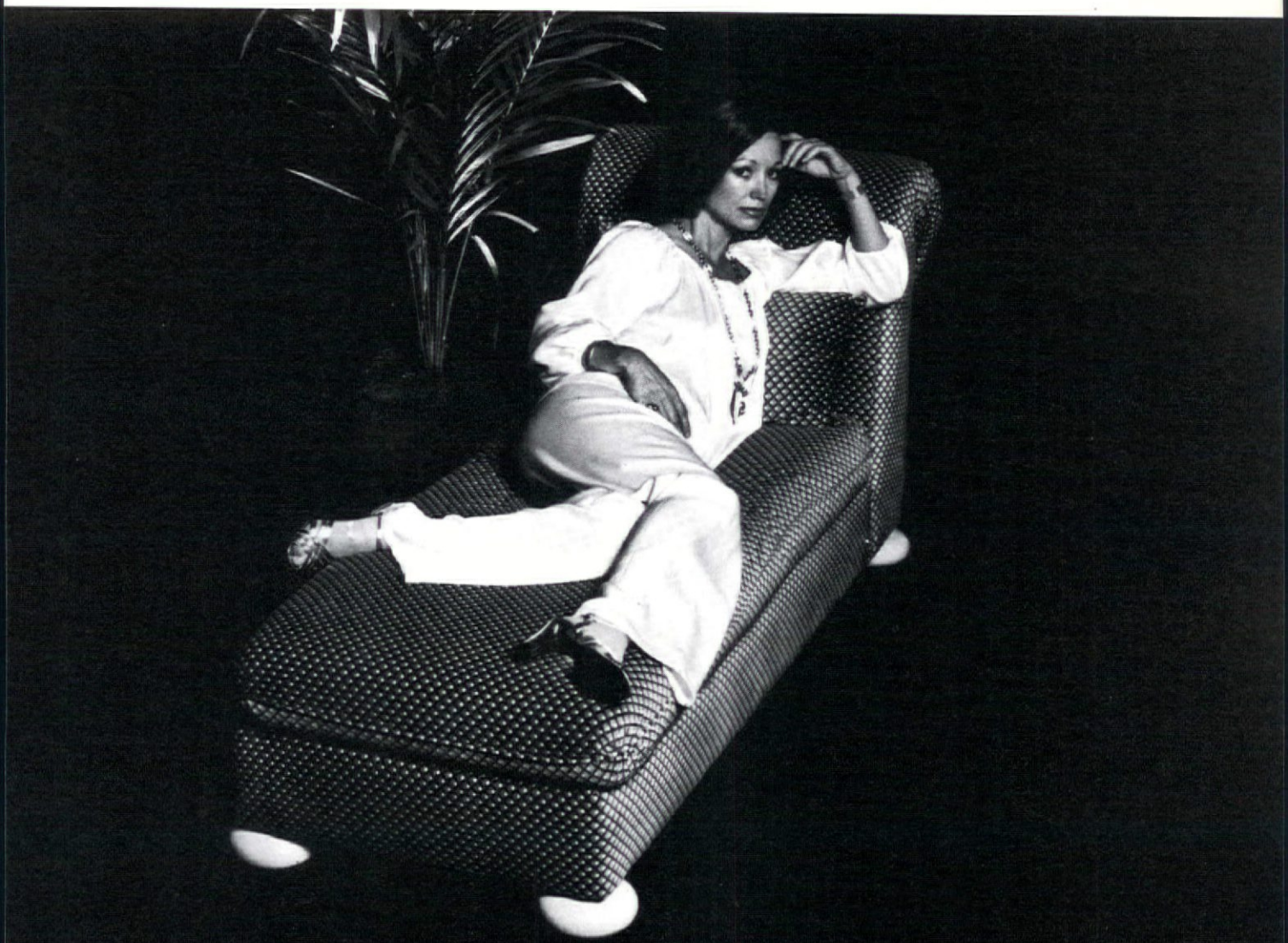
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WE'RE DOING OUR PART TO HELP YOU BEAUTIFY AMERICA.

We've opened two new Vanleigh showrooms. In Atlanta. And in Sellersville, Pennsylvania, just north of Philadelphia.

For years, designers in New York, Washington and Florida have known us for our beautiful collections of residential and office furnishings and for our superb service. And even though we're in two new cities, we're still committed to one simple idea.

As a designer, you want to make homes and offices beautiful. And as a designers showroom, our job is to help you. Every step of the way.

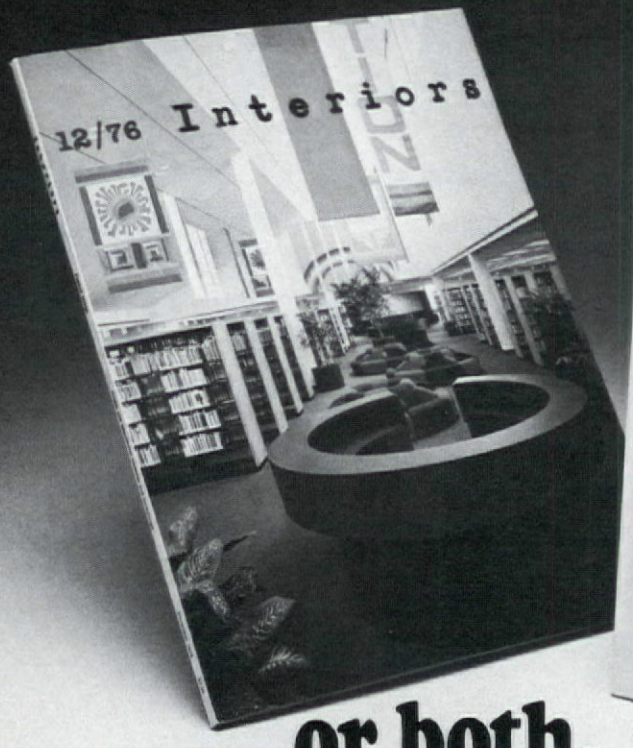


The Designers Showroom

Washington
Atlanta
Miami
Palm Beach

vanleigh

If you are a design professional, you must have either one of these magazines... ...or the other





...or both.

Interiors and *Residential Interiors* are the two design magazines specially edited for interior design professionals. If you specialize in contract/commercial interiors, you must have *Interiors*, the oldest and most authoritative contract-design magazine in America. If you specialize in residential design, you need *Residential Interiors*, the number one publication in the U.S. for residential interior design and furnishings professionals.

And...if you are among those few design professionals who work in both areas, or if you want to keep current on every new and exciting design idea, whether contract or residential, then you need the *two* most important professional design publications in print today: *Interiors* and *Residential Interiors*.

And now, for the first time, you can subscribe to both at a *Special Combination Discount Rate* that affords you substantial savings over the separate subscription rates.

Every residential interior design or furnishings professional needs *Residential Interiors*, the fastest-growing design magazine in America. Just one year old, and the proud offspring of *Interiors*, more residential designers read *Residential Interiors* than read *any* other design magazine. Why? Because *Residential Interiors* isn't just page after page of pretty pictures. It's serious about your business—about techniques, technology, applications and sources, all the relevant information you need to know to apply what you see in *Residential Interiors* to what *you* do.

That's the successful editorial concept that the editors of *Residential Interiors* learned from *Interiors*, the professional magazine published exclusively for designers of contract interiors, bringing the newest, the best and the visually exciting to the business of contract design. That's why more contract designers chose *Interiors* as "most useful," "most read," and "best informed" of all the design magazines they read.

Here's your chance to subscribe to these exciting and important magazines right now. Fill out the convenient coupon and mail it promptly, and start getting all the design ideas and excitement in the two most important design publications in America.

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SPECIAL COMBINATION OFFER: Interiors AND Residential Interiors (18 magazines mailed to you each year!)	1 year —	☐ $25 (Save $5)	☐ $26 (Save $5)	☐ $64 (Save $5)
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(I-5-77)



NEW

Howell introduces a new 64 page, 4 color catalog displaying the complete line of Howell Contract Furniture. A unique "speed reference" format saves you time and avoids confusion by placing the complete detailed specifications right with the product photograph and description.

NEW

Five big regional showrooms* bring the Howell product line to all major marketing areas and to your customers.

NEW

An aggressive new management team provides a solid sales program to back you up with superior service right down the line.

Stop in at space 1187 and see the New Howell...on the move in '77

*HOWELL SHOWROOMS

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Phone (212) 685-3260

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533 Airport Blvd.
Burlingame, California
Phone (408) 346-2318
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770 Spring Street, N.W.
Suite 101
Atlanta, Georgia
Phone (404) 881-9842

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Houston, TX
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(by appointment only)

HOWELL
Division of BURD, INC.
CONTRACT FURNITURE DIVISION
410 S. First Street • St. Charles, Illinois 60174

In accordance with Howell policy, all new products are covered by patents and copyrights.

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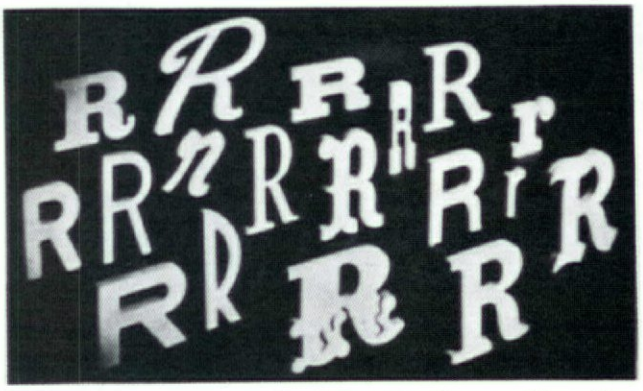
Hobe Erwin Editions
In Wallpapers

"Georgian Tracery"



Jones and Erwin, Inc.
232 East 59th Street, New York, N.Y. 10022

The **Scott Plastics Co.** offers a language system for the non-sighted or visually handicapped. "Braillettes," an alphabet constructed of injection molded plastic letters, allow wide public use of a signage system ideal for hotels, offices, building complexes or other public facilities where the non-sighted would normally encounter difficulty. The braille letters are mounted either on a sprue, with 136 assorted characters, or as individual characters. They can be specified either with or



without a sticky backing. The letters are then positioned in a clear acrylic chase for directional identification, and the corresponding English character is engraved on the reverse side for sighted positive identification. Scott Plastics also manufactures 17 styles of injection molded plastic letters (*illustrated*), and 20 styles of high density foam letters available in 48 standard colors; either flat or gloss. *circle 300*

What makes a good chair a great chair?

Styling? Flexibility? Comfort? Quality?

Naturally, "all of the above." But, the solution to these and many other questions about the effectiveness of chair design is a matter of priority. And, among major priorities are function and ergonometric comfort.

In order to solve these problems, European and domestic designers are ***styling*** around the rapid and positive action offered by pneumatic chair controls. Since their introduction by Gas Spring Corporation, pneumatic controls have solved the complex ***comfort*** requirements of ergonometric seating as well as the functional demands of medical and dental equipment.

Gas Spring Corporation manufactures a series of ***quality*** pneumatic controls which provide the ***flexibility*** of chair design to meet your specific customer requirements.



For more information contact:

Sales Manager
Gas Spring Corporation
17 Commerce Drive
Montgomeryville, PA 18936

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The second statement in our Masterworks group, Trident introduces faceted triangular legs, corner detailing and flush bases in mirror chrome finishes.

These restrained but contemporary applications of polished metal highlight the timeless elegance of the finest hardwoods: American black walnut or American white oak.

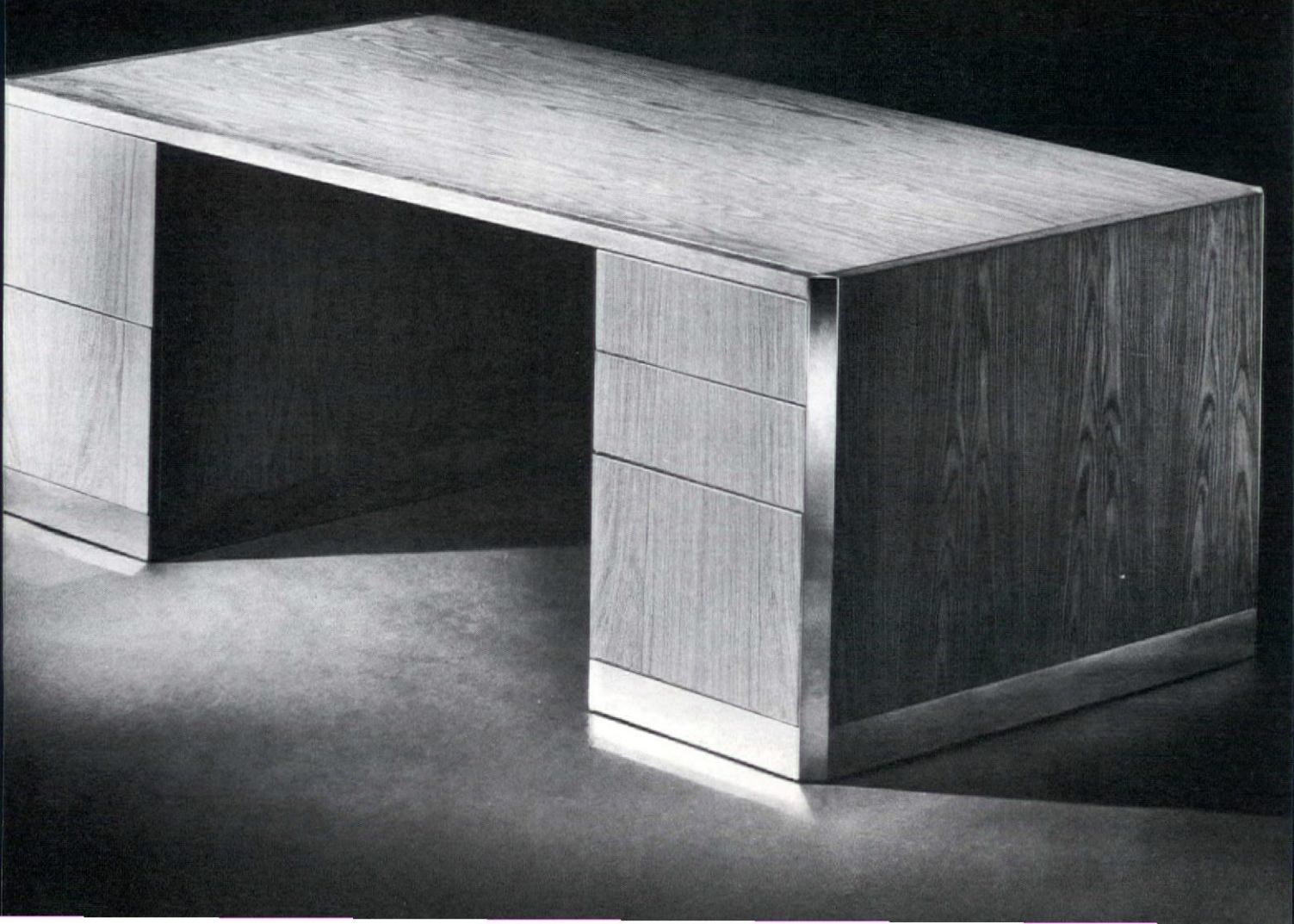
Precise scaling, explicit lines, a variety of options and a selection of hand rubbed finishes reflect our enviable standard for superior craftsmanship.

Designed by Warren Snodgrass. Available in cube desks, high profile desks, table desks, credenzas, tables and filing cabinets.

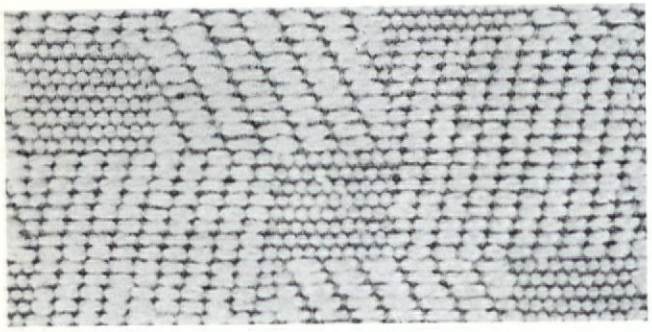
Modern Mode Incorporated
Oakland, California
circle 87 on reader service card

TRIDENT

MODERN MODE INC

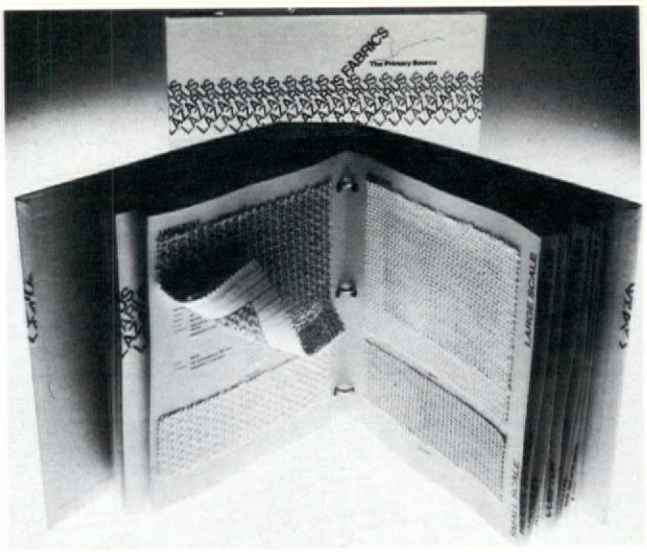


Architectural Supplements, Inc. has developed a series of planters which incorporates a caster platform into the recessed base of each planter. This mobility permits the planter to be moved for cleaning, decoration change, on uniform exposure to light. Planters are formed from one piece of seamless, corrosion resistant Trexiloy, and the insides are lined with Teflon. The planters, which range in size from 12 in. x 14 in. H, to 30 in. x 19 in. H, are available in 6 finishes: polished chrome, satin chrome, matte black, matte white, satin bronze or polished brass. *circle 301*



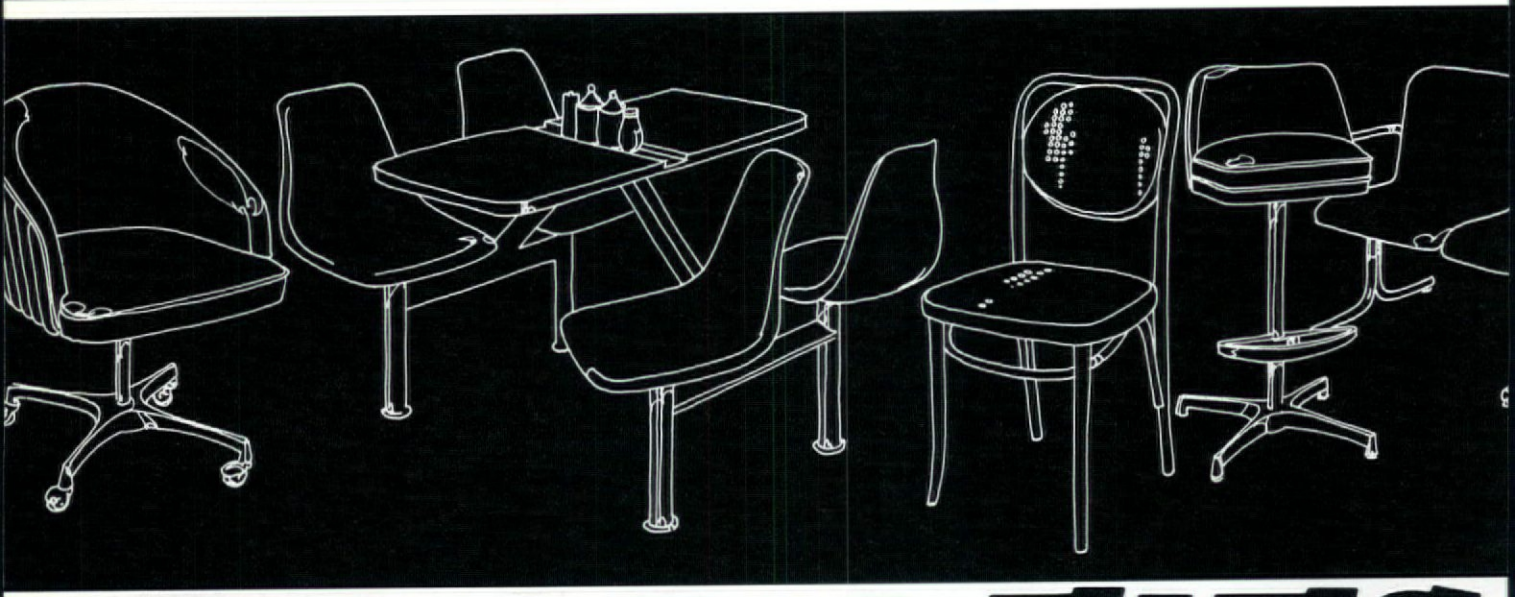
Lazarus Fabrics offers diversified new lines

Two new fire-safe casement patterns have been designed by Lazarus Fabrics for high volume contract applications: "Hampton," a solid weave with a textured boucle look, and "Hanson," a non-toxic, washable semi-opaque casement. In open weave textures, Lazarus offers two new exclusive patterns: "Insight" and "Perception." Both are made of inherently fire-safe blended yarns with total stability to prevent hiking and sagging. These are additions to Lazarus' quality line of whites and naturals.



Also, the company has announced that it will continue to offer its Berber wool upholstery fabrics (*illustrated*) at a lower price per yard than obtainable from other suppliers. "Traclon," a 100% nylon upholstery fabric, is backed with special acrylic to be used for wall applications. "It allows the designer to consider the walls as a whole new design medium," says sales/marketing vice president Gary Brame.

Wrapping it all up, Lazarus puts out its Design Reference Catalog Series (*shown above*) that holds fabric swatches and information about each. Professionals using the catalog will have it updated as new products are added. *circle 302*



BRODY FITS

Brody fits your decor. Brody fits your budget. Brody fits your idea of durability. Brody fits your image. Brody fits your customers.

The **Marlite Division** of the Masonite Corporation has standard size wall plank that can be applied horizontally, as well as vertically, to cover high wall sections of commercial and industrial buildings. Stacking panels horizontally allows for a reach beyond the standard 8 ft. height and resulting moldings. *circle 303*

Compact clerical chair

Harbor Universal, Inc., of California, has introduced a new, compact contoured clerical chair as part of the HB open office system. The chair is designed to provide long term seating comfort and improved user safety. The contoured seat is reported to provide support on all points of a person's back, as well as give special support for the legs to eliminate fatigue and discomfort. In addition, the five-prong base abolishes the possibility of accidental tipping. It is available with or without arms, and comes in a wide variety of fabric finishes. The base is offered in polished chrome or antique bronze. *circle 304*

Address Book

GF Business Equipment Inc. has announced that its European business based in Brussels, Belgium, has been acquired by **Seid International S.A.,** headed by John Seid.

Helikon Furniture Company is moving its Chicago showroom to Space 961 through 963 on the new Contract Floor of the Merchandise Mart. The increased space has been designed by Bob Backer, whose Options Systems will be more fully displayed in office settings.

U.S. Plywood has changed its name to **Champion Building Products** to better reflect the scope of its varied business activities in construction materials.

Rosecore Carpet Co., Inc., 979 Third Ave., New York, N.Y., has announced the addition of **Ivan Sanders** to its New York sales force. Mr. Sanders brings to Rosecore many years of experience and technical knowledge in the carpet and rug industry. He is also a past-president of the Resources Council, and a member of the Board of Governors.

Michael Vandever has opened **Michael Vandever Associates** at 4265 Lemp Ave., Studio City, California. As manufacturers agent, the firm currently represents Interiors International Ltd., Fortress, Castelli, MClure, Gibson Contract, Tulip, Vivid and Heatherbrown Tile to the architectural and design community.

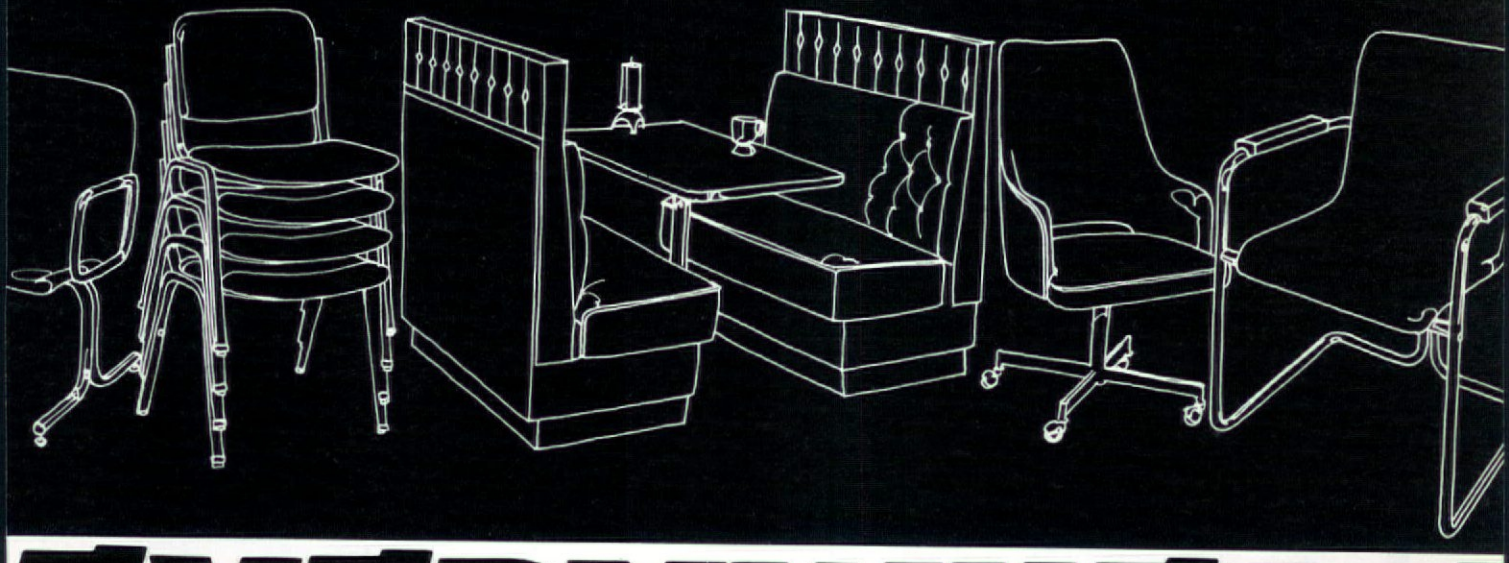
Cohama Specifier Contract Fabrics, to be headed by **Barry Baron,** has been formed by United Merchants and Manufacturers, Inc., to serve non-residential (hotels, motels, offices, institutions) customers of decorative fabrics.

Allied Chemical Corporation has named **Warren I. Weiss** the market development representative for their Fibers Division. Mr. Weiss, with over 14 years of textile experience, will be responsible for fabric development, and will work closely with carpet mill customers.

Jane Eddy Hellman has been appointed Sales Administrator at **Stendig, Inc.,** importers and manufacturers of contemporary furniture. Ms. Hellman was formerly associated with R&G Affiliates, and with interior designer Robert Metzger.

Wilson Art of Temple, Texas, has announced the appointment of **Gorham's Limited,** St. Johns Road, Hamilton, Bermuda as a new distributor of Wilson Art laminated plastics.

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EVERYWHERE

Brody

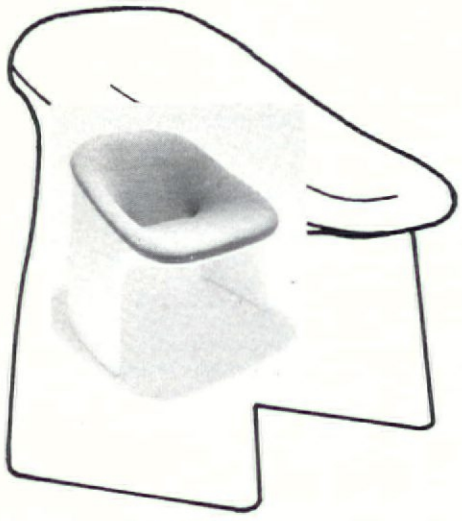
B. Brody Seating Company
5921 West Dickens Avenue
Chicago, Ill. 60639, Tel.: (312) 889-6000

And Brody fits in perfectly when you need real flexibility. So when it comes to seating, Brody is a very fitting name.

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It's Here

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Suite 1209



Ecco
by M. Filmore Harty

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P. O. BOX 863, ELKHART, INDIANA 46514
Design Patent Pending



Photographed at the Stanford Court

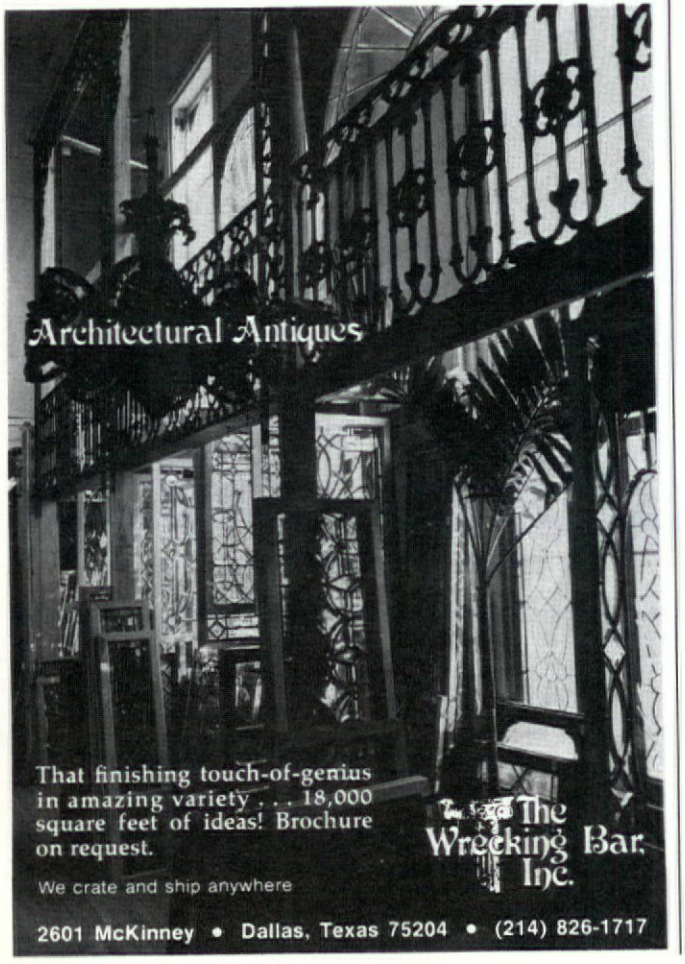
You gloat over a great hotel the way you do over a rare antique find.

We designed The Stanford Court for you.

The STANFORD COURT
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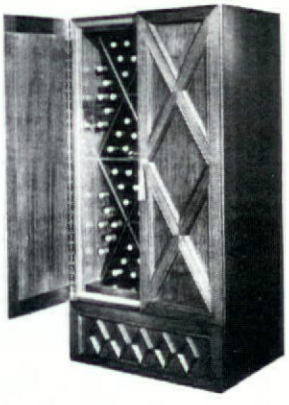
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ADDENDA

Credit where credit's due

The design team for Skidmore, Owings & Merrill's Banco di Napoli in New York (April 1977 INTERIORS, pp. 72-75) included: Whit Overcash, partner in charge of design, H.S. Feldman, project manager, Herbert Warrington, job captain, and Anthony Mandolfo, senior designer, all of SOM/New York. The general contractor was Cauldwell-Wingate.

Designer credit

The 9000 Series chair from Cramer Industries, Inc., shown on page 44 of the January 1977 INTERIORS, was designed by **Robert Eberle.** In the caption Gunter Eberle was credited as designer. Gunter Eberle is Vice President, Design and Development, for Vecta Contract.

Hollein photo credit

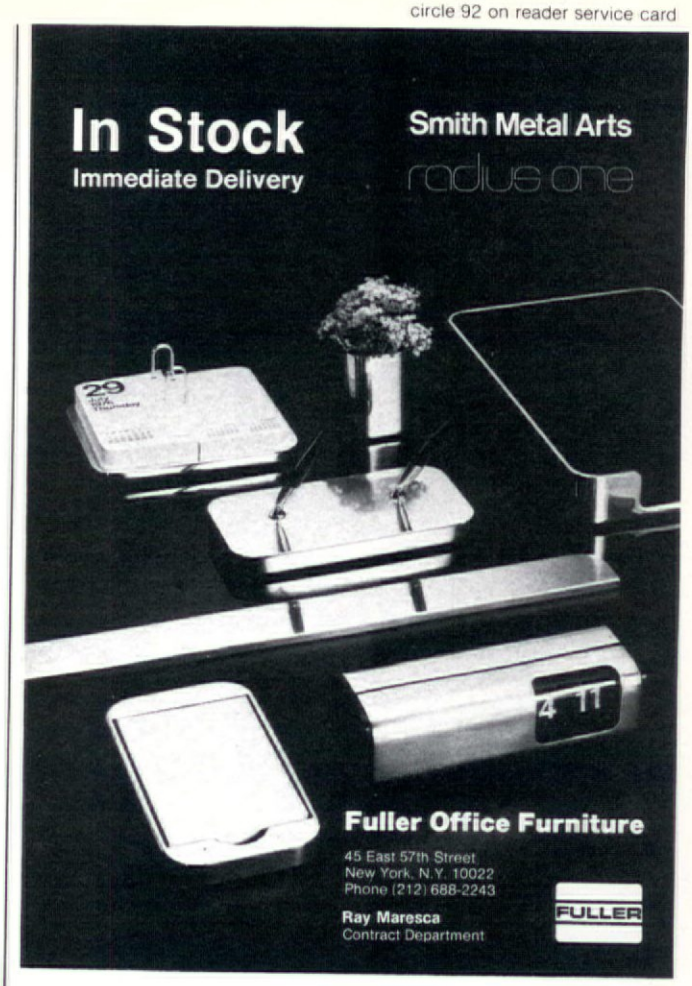
Photographs of Hans Hollein's Vienna jewel shop, shown in our February issue, were by **Franz Hubmann.**

Name change

Our December, 1976, news section reported that the interior design firm of Selje, Bond & Stewart had changed its name to Bond & Brown. Robert H. Stewart, President of Selje, Bond, Stewart & Romberger points out our error. "The firm of Selje, Bond, Stewart & Romberger," he says, "sold its San Francisco corporation to our former principal associate, Robert E.

continued on page 170

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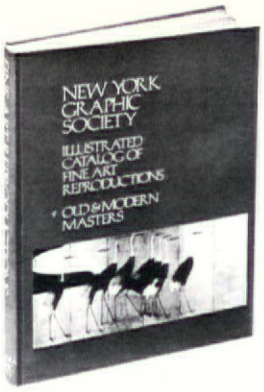
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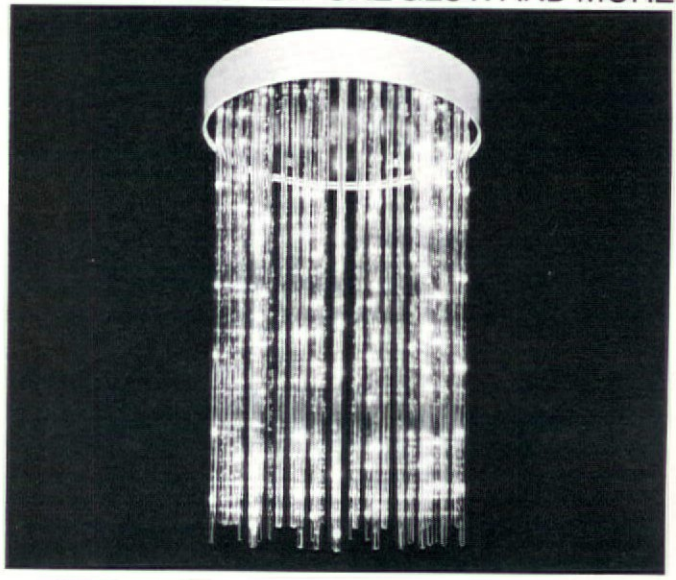
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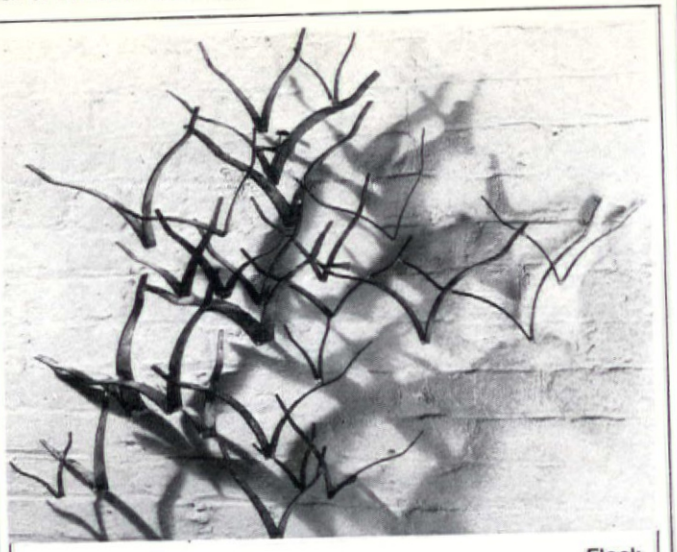
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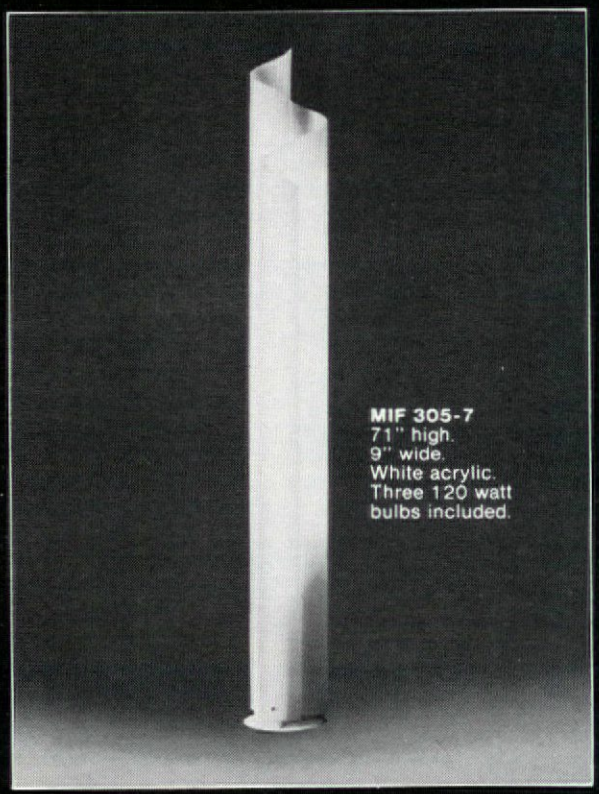
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ADDENDA, *continued from page 165*

Bond. Recently, Mr. Bond and his new partner, Theodore W. Brown, retired the corporate name of Selje, Bond & Stewart of San Francisco in favor of Bond & Brown. Our founding firm of **Selje, Bond, Stewart & Romberger** continues to operate its other offices in California and Arizona." We apologize for our misunderstanding.

March cover

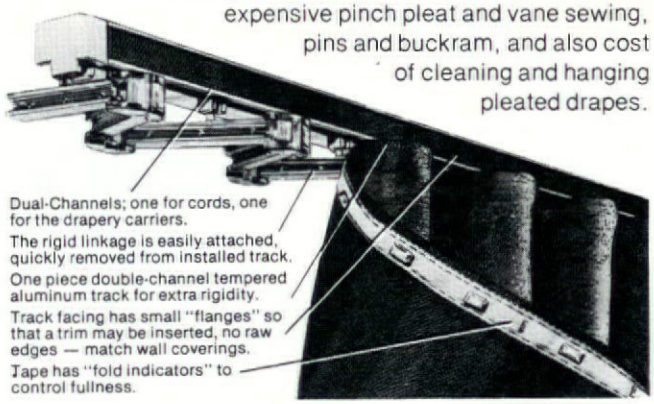
The photograph of Susana Torre's law office from which our March cover was taken was incorrectly attributed to Robert Perron. The photo was by **Norman McGrath.**

More on Vonar

Du Pont's **Vonar Interliners,** discussed in our February 1977 issue on page 18, are a complex response to a complex problem. It was described in that commentary as "a form of Neoprene® foam" on which Du Pont "has directed Factory Mutual System . . . to perform cigarette ignition tests based on National Bureau of Standards criteria . . ." Du Pont's John R. Galloway, Product Manager for Neoprene, notes that Vonar is technically not a form of Neoprene foam. "In chemical terms," he says, "Vonar Interliners are produced from a carboxylated polychloroprene formulation." As for the tests at Factory Mutual, he adds, "The tests performed at Factory Mutual for Du Pont did not involve cigarettes as an ignition source, although cigarette ignition tests have been performed in our own laboratories. The cigarette tests referred to were drawn up as a cigarette ignition developmental standard by National Bureau of Standards for consideration by the Consumer Product Safety Commission but have not been accepted by CPSC."

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